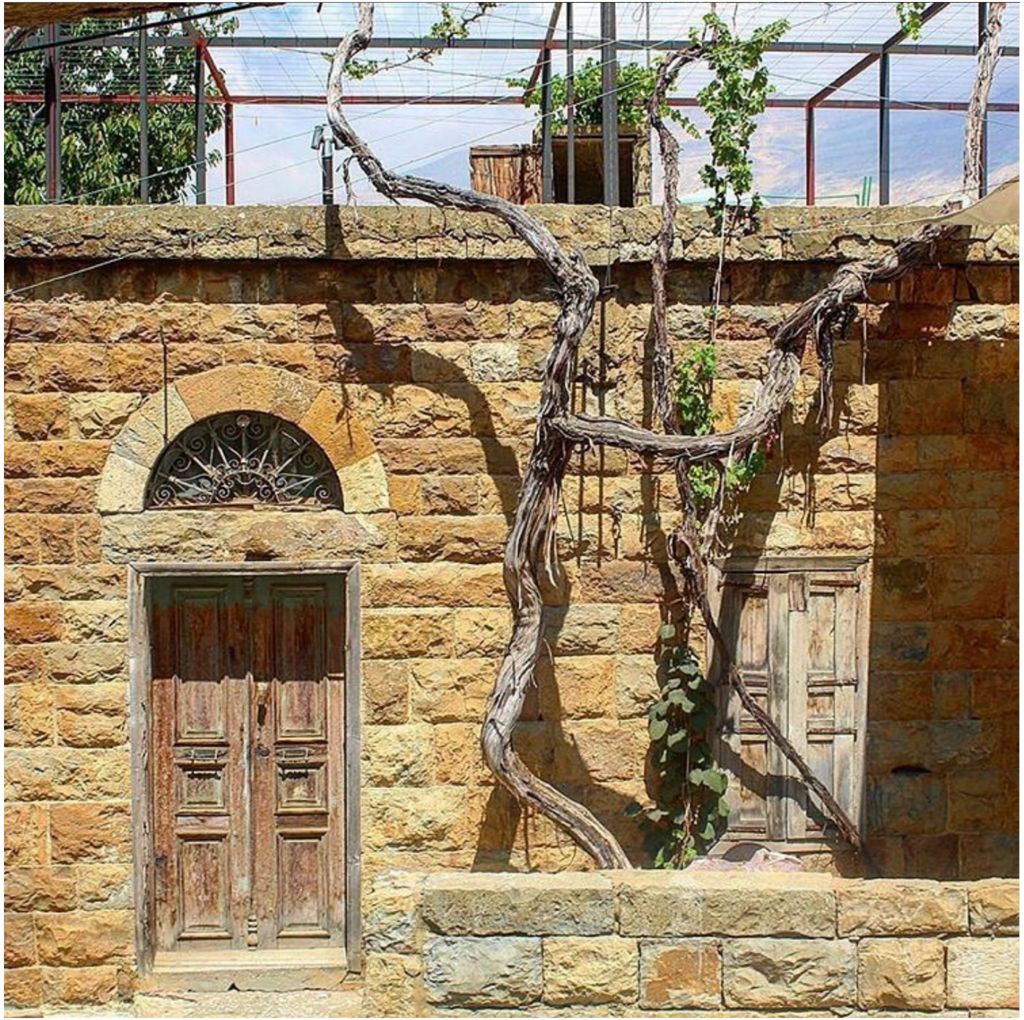

BEKAA-KAFRA

#LEBANONHOUSES

Photo by

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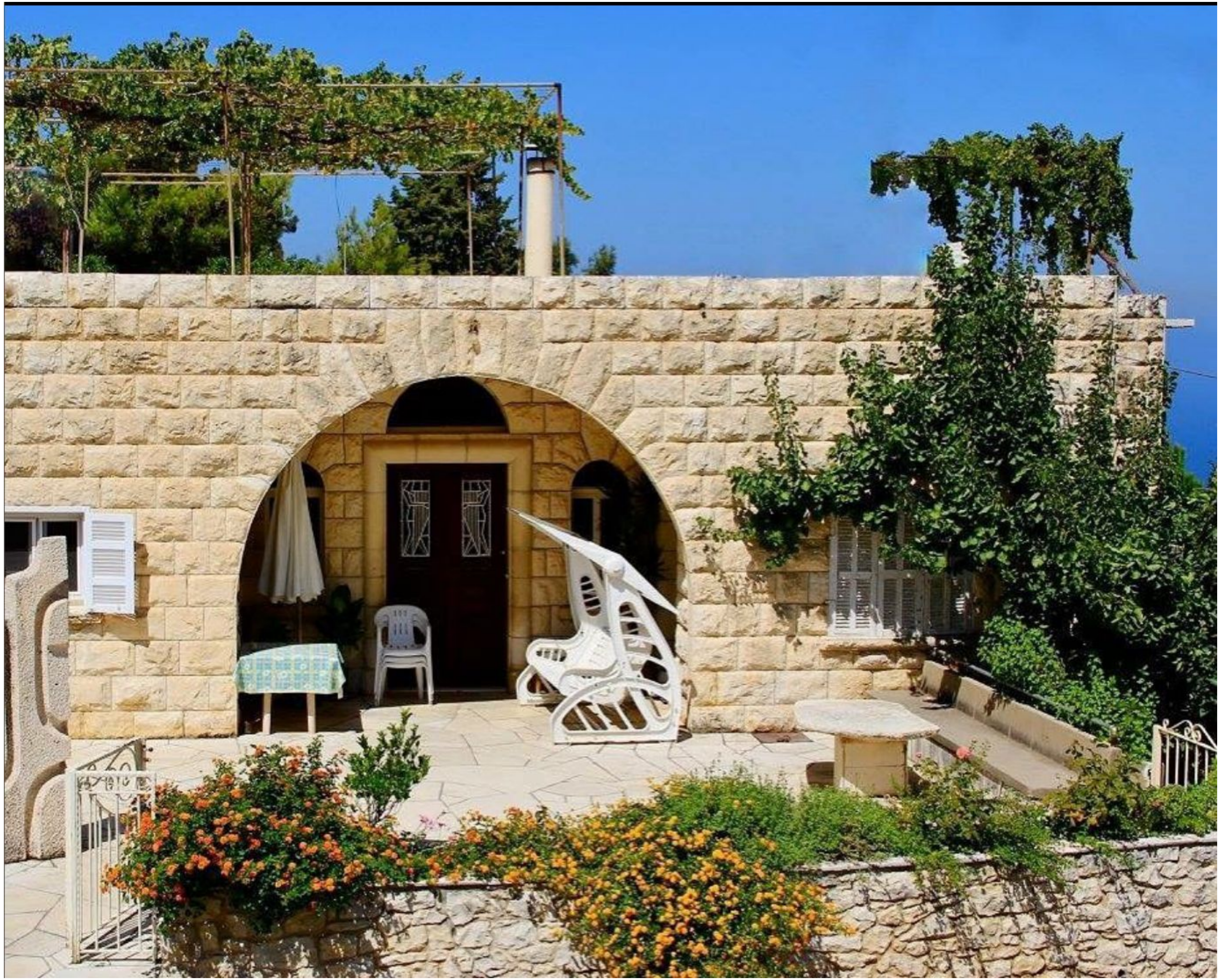
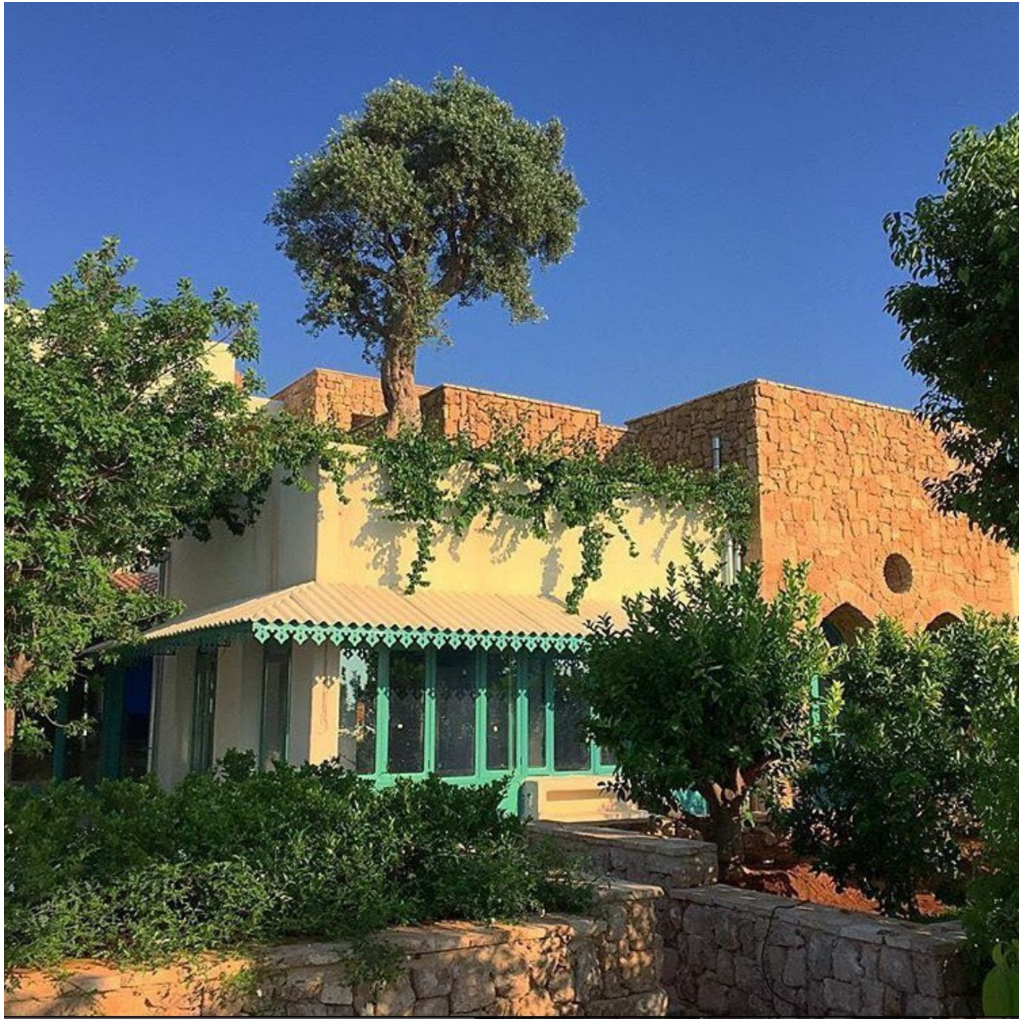
Bcharri

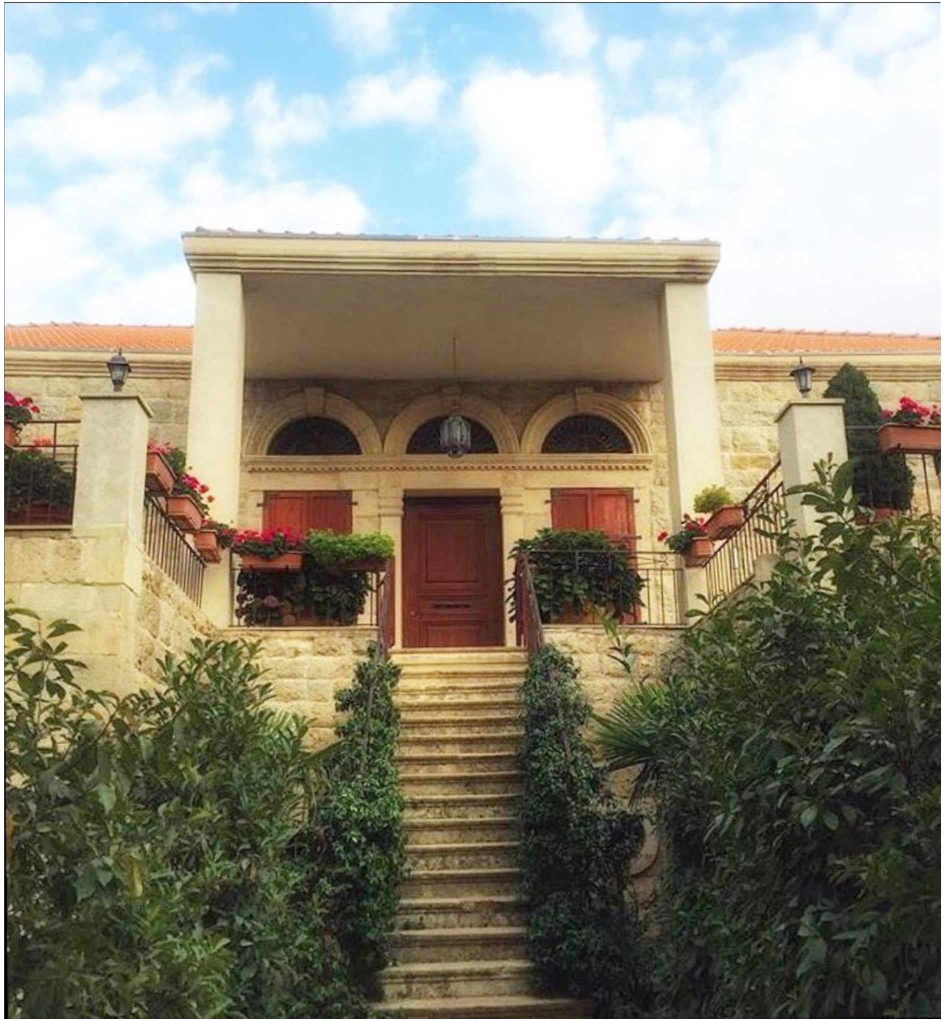


مرحبا 🙃
#LEBANONHOUSES Rachana
Photo by Ali Badawi

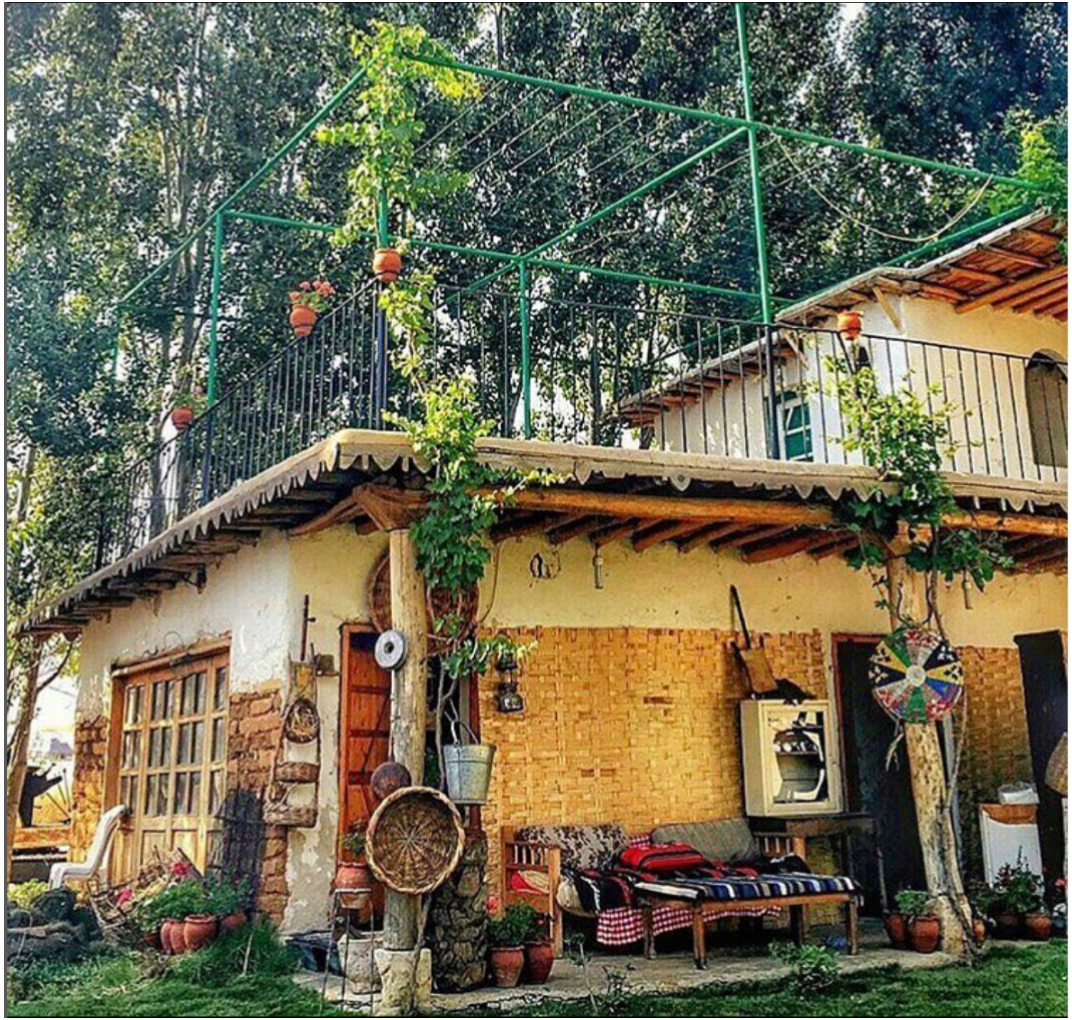


مسا الخيرات
#LEBANONHOUSES
Photo by @kabrianos

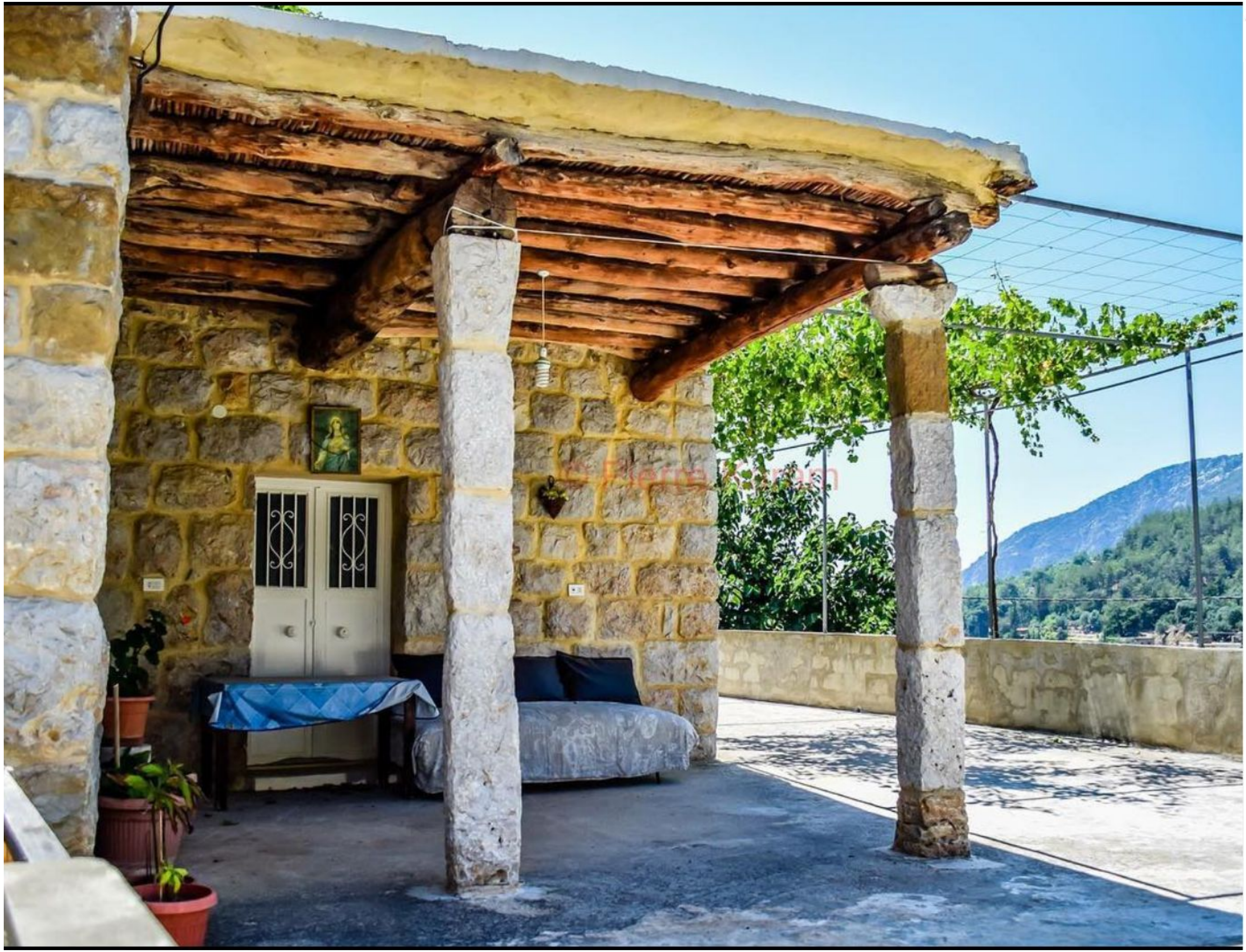
بيت الدين
Photo by Sami Shams



Sawfar
Photo by @josianedagher_1985



Taanayel
Photo by @elhagelie thanks to
@lebanonspotlights



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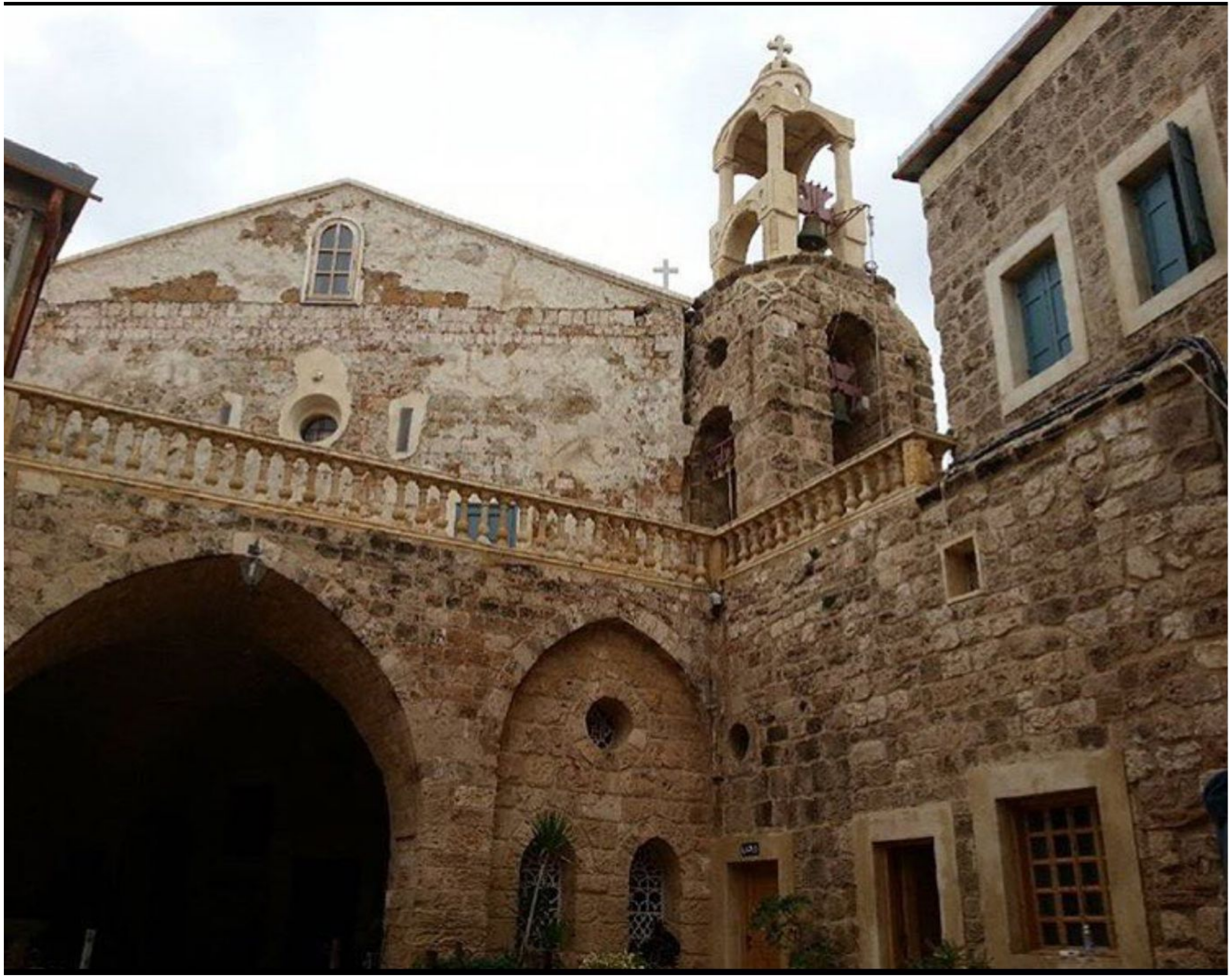
صباحو 👋🏻 😘

#LEBANONHOUSES قنوبين

Photo by Pierre Karam

440 sem



دير سيدة الناطور، أنفه

#LEBANONHOUSES

Photo by @jeanissa81

Broummana
Photo by @polsamuel

مرحباً

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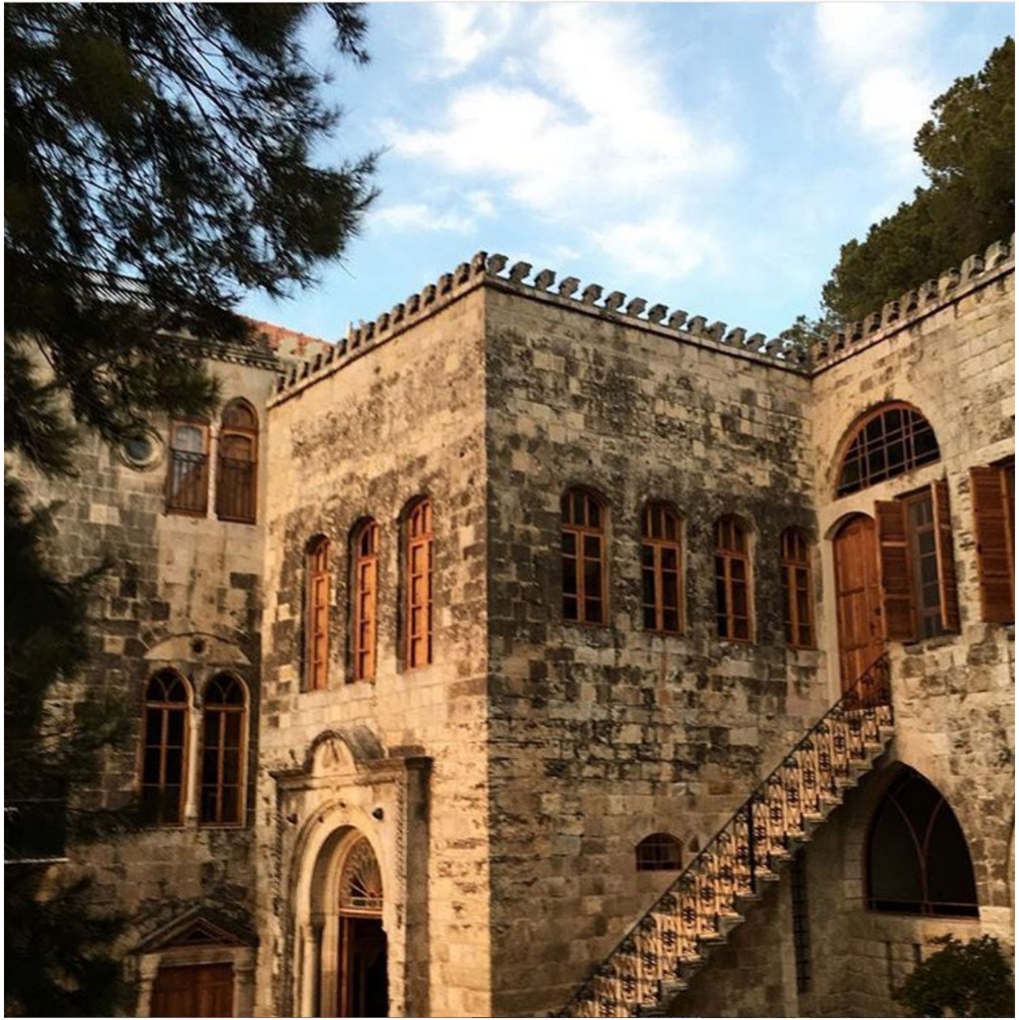
Photo by Aisha Shehab

Tyre
Photo by @mohammad.attieh

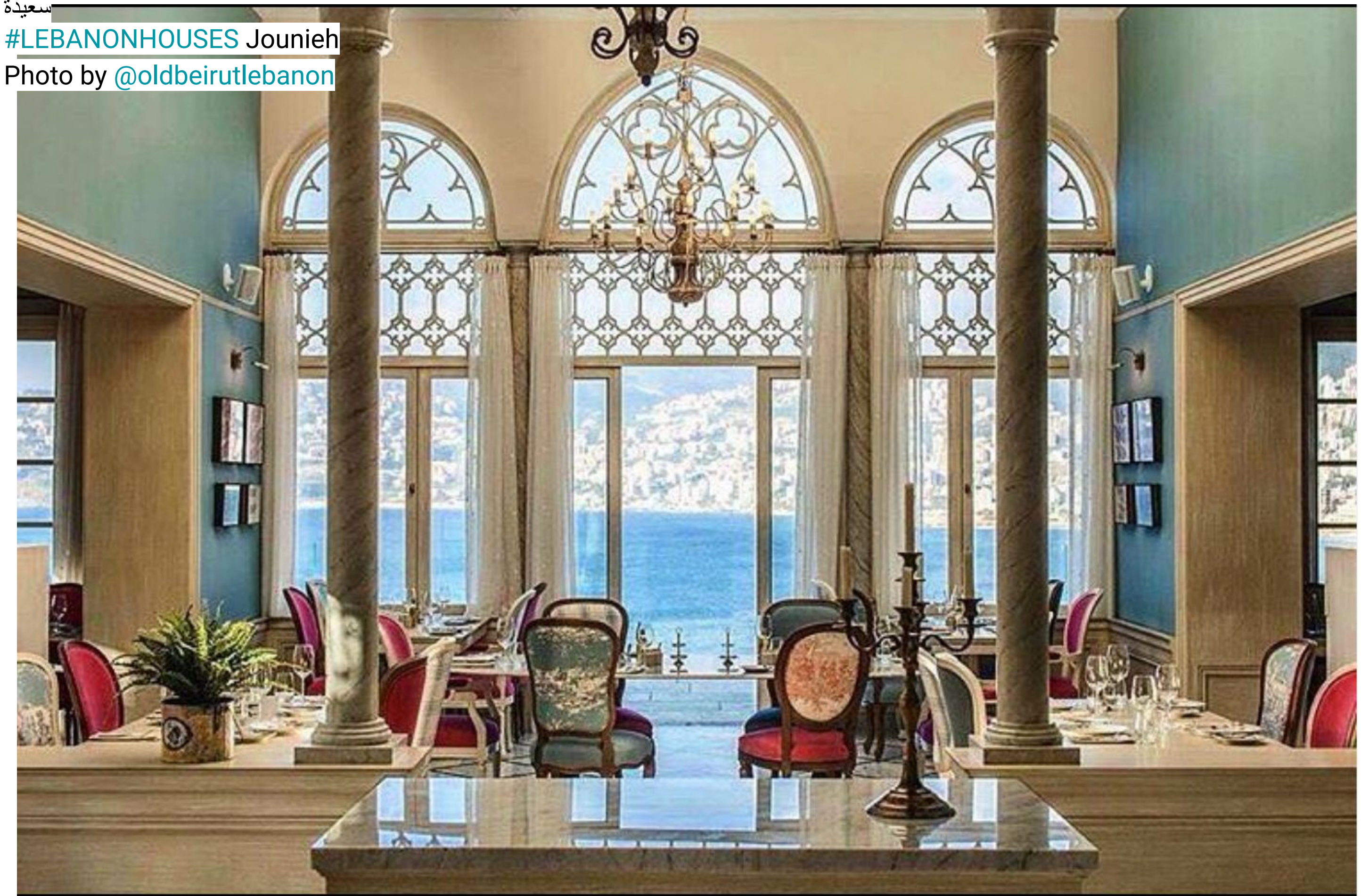


العوافة
#LEBANONHOUSES Mokhtara
Photo by @cyrilhaddad

سعيدة

#LEBANONHOUSES Jounieh

Photo by @oldbeirutlebanon



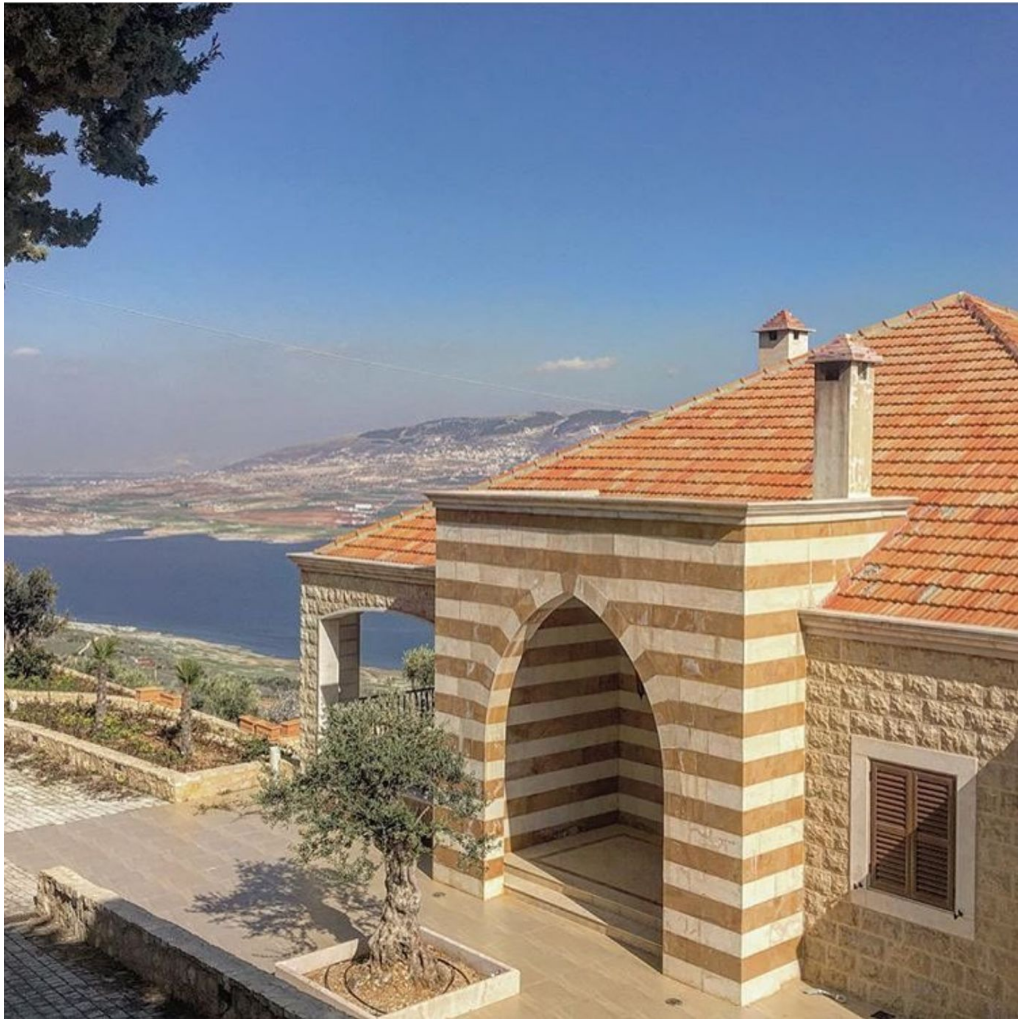


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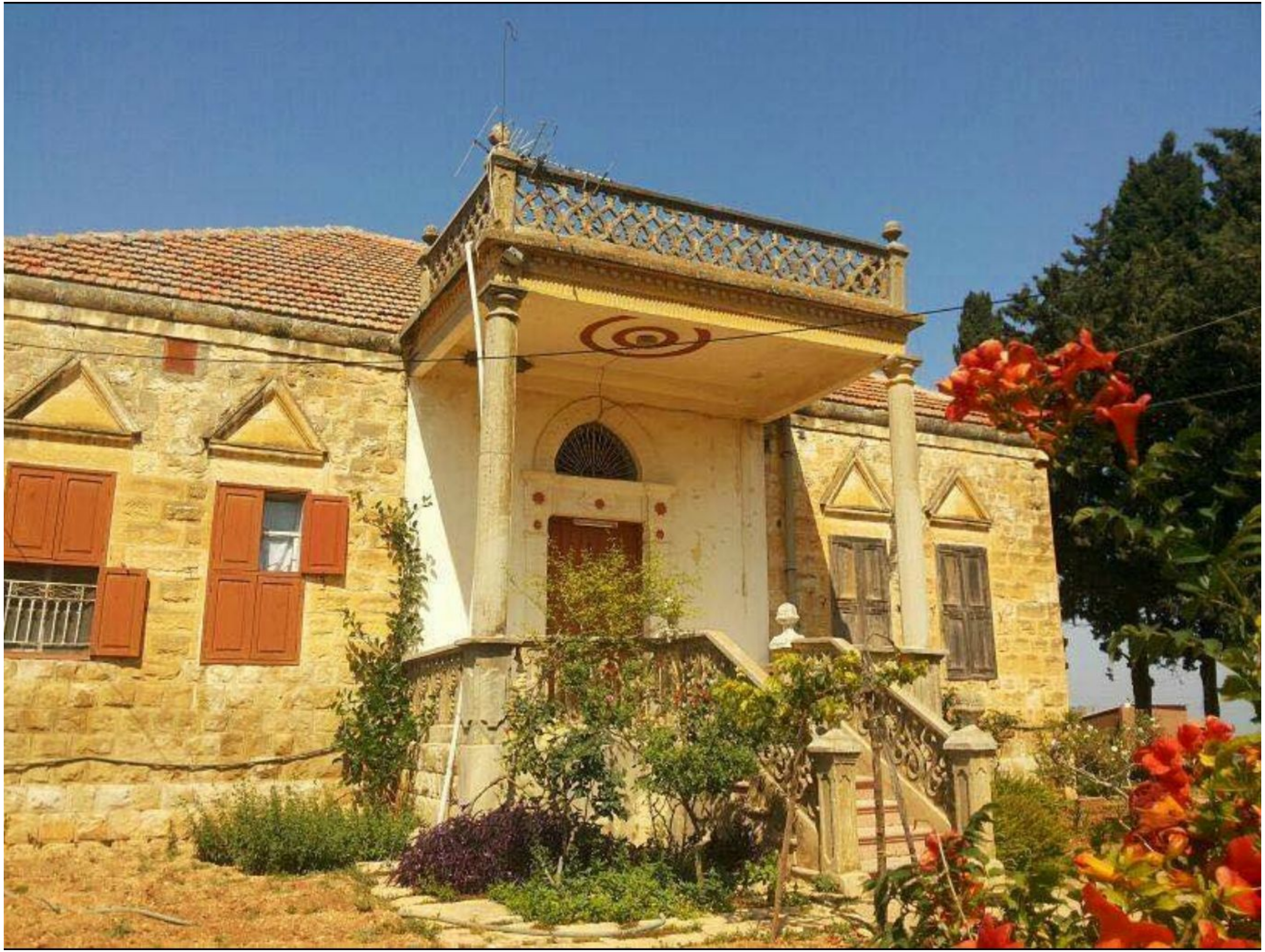
Photo by @buddcorp



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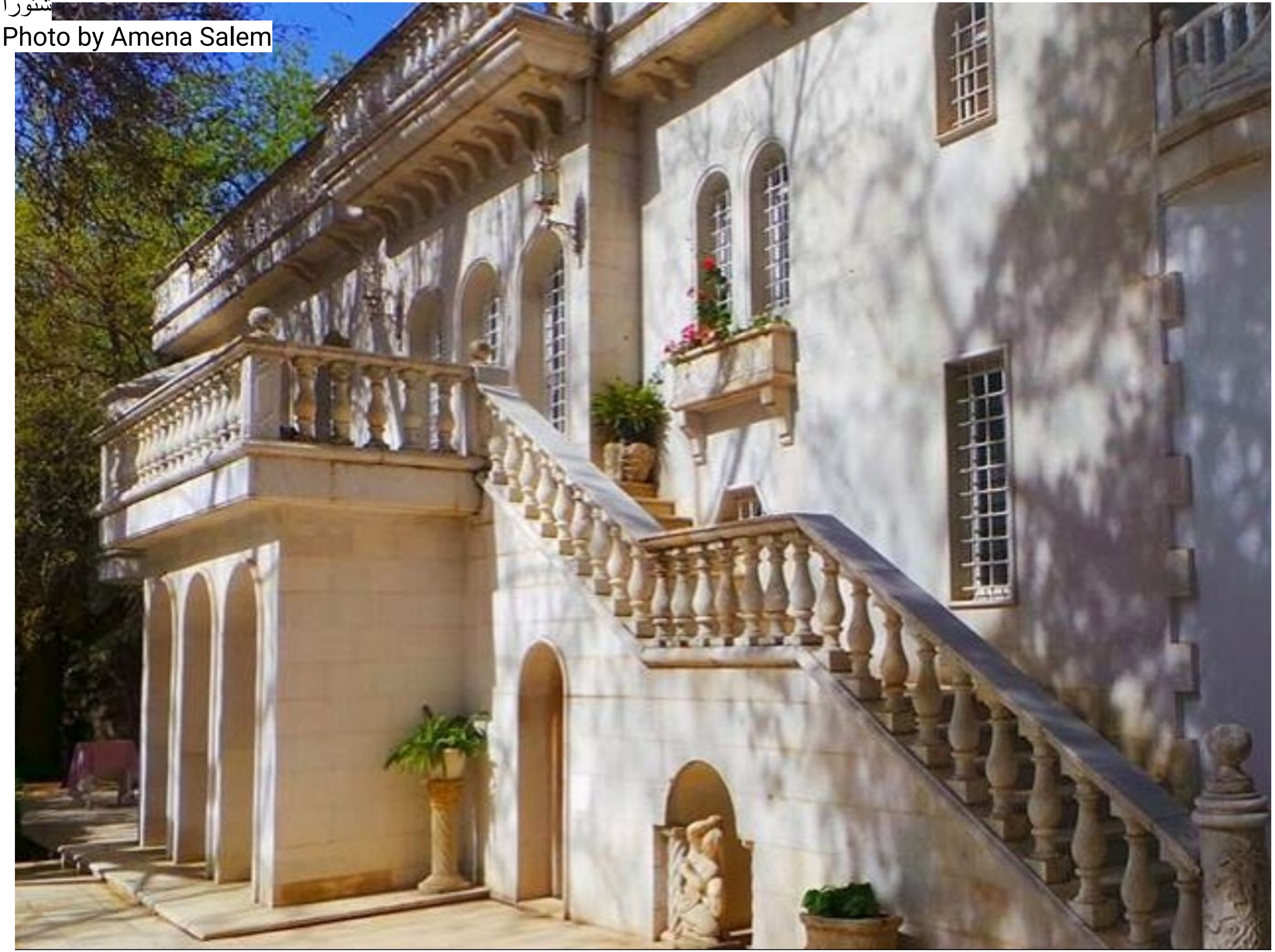
شتورا

Photo by Amena Salem



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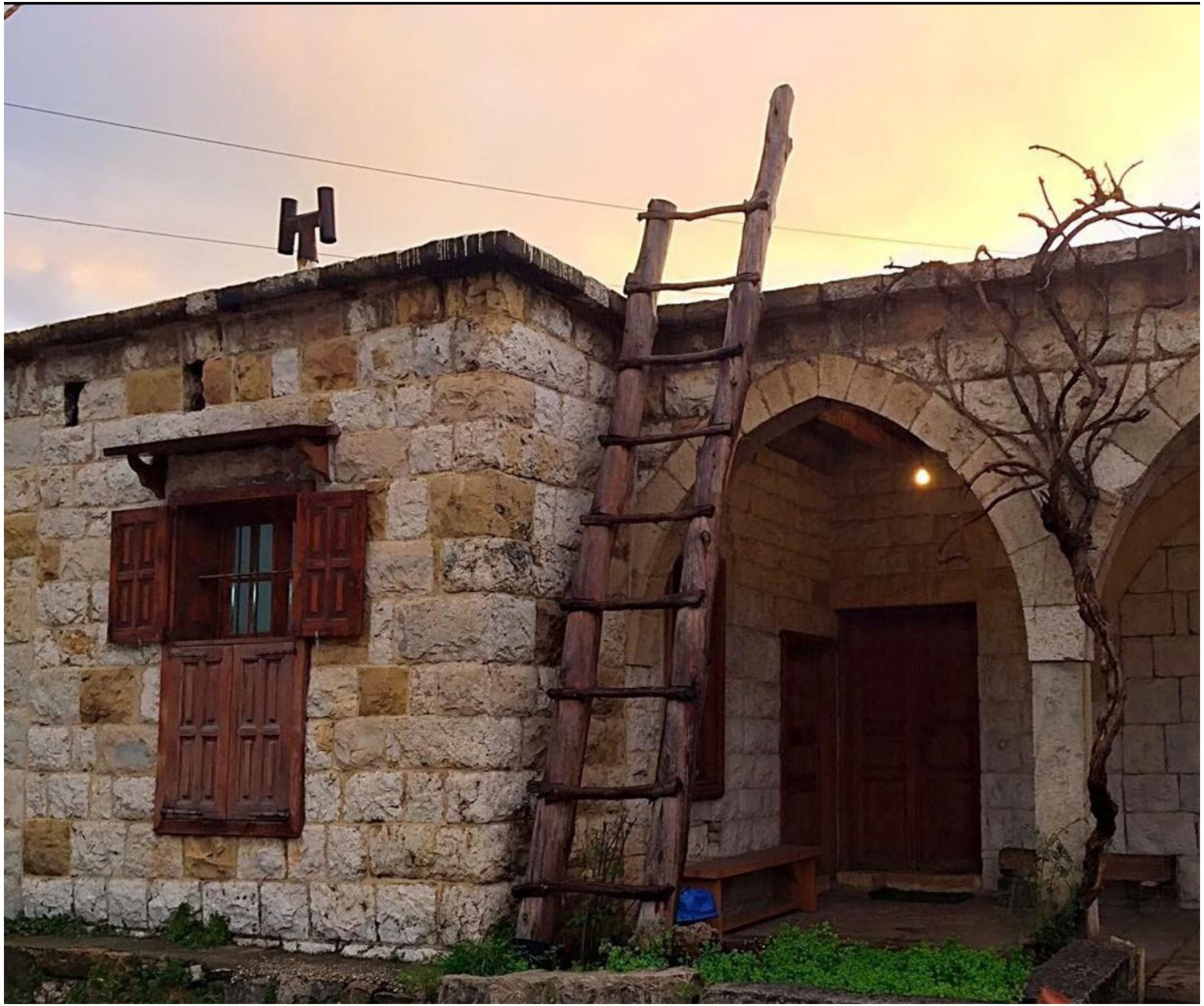

Sa3ide

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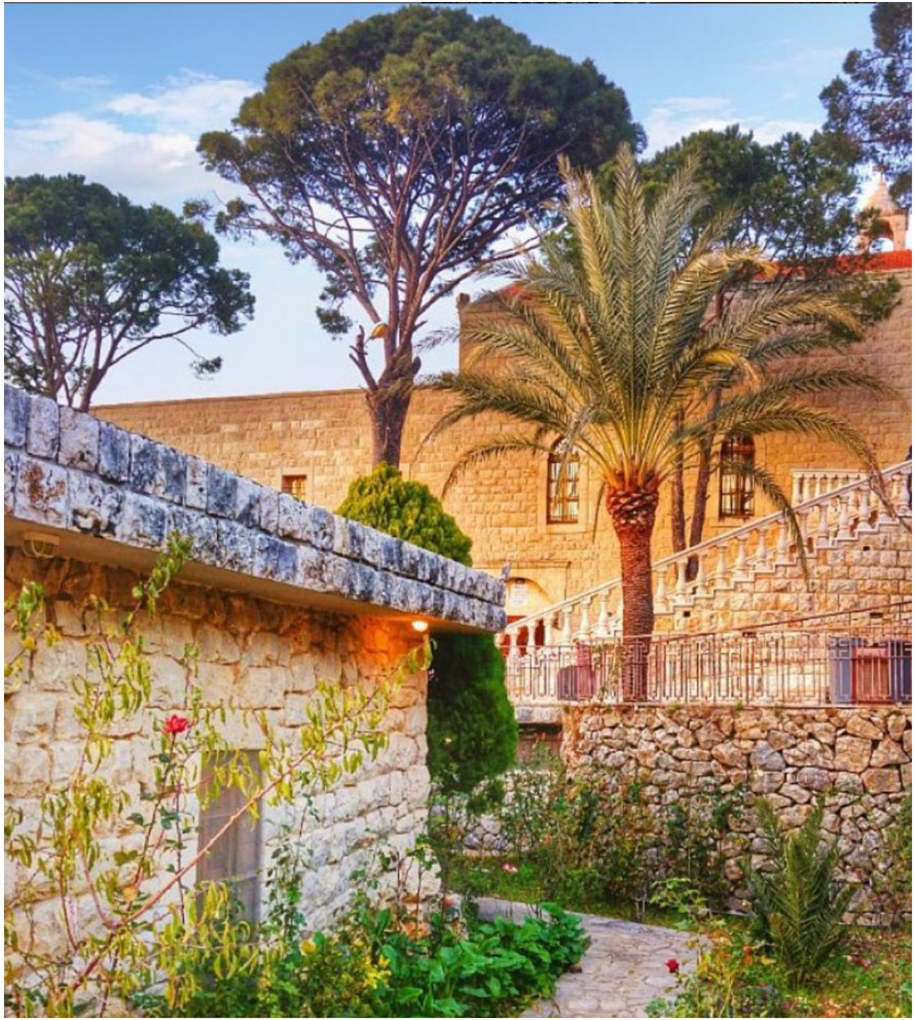
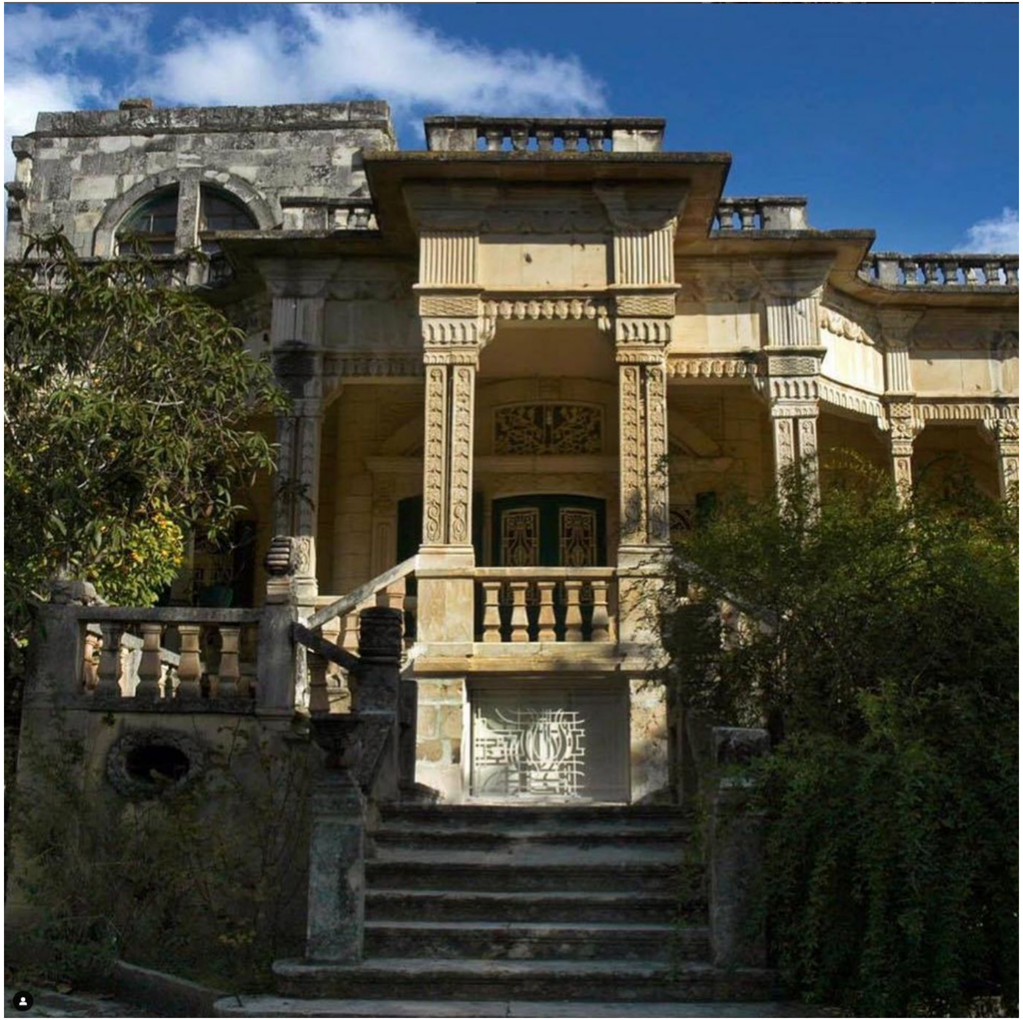
Baabdat

Photo by Randa A



#LEBANONHOUSES ST. RAFQA
Photo by @jamesalachkar



Hello
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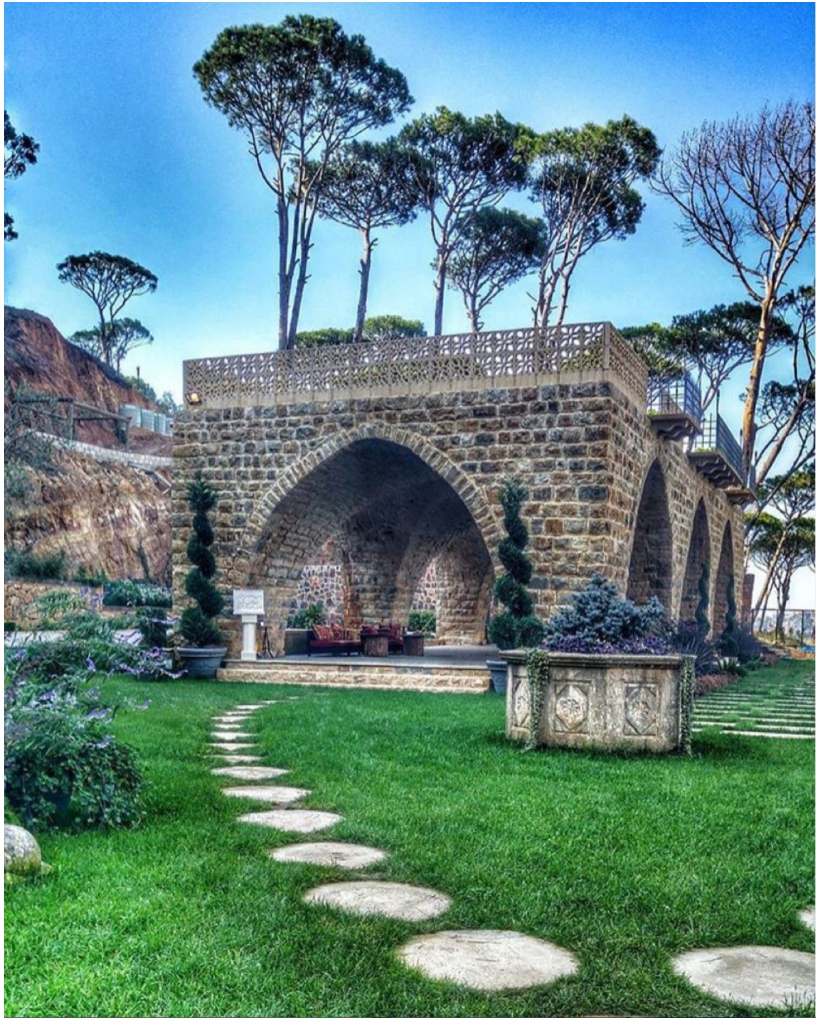
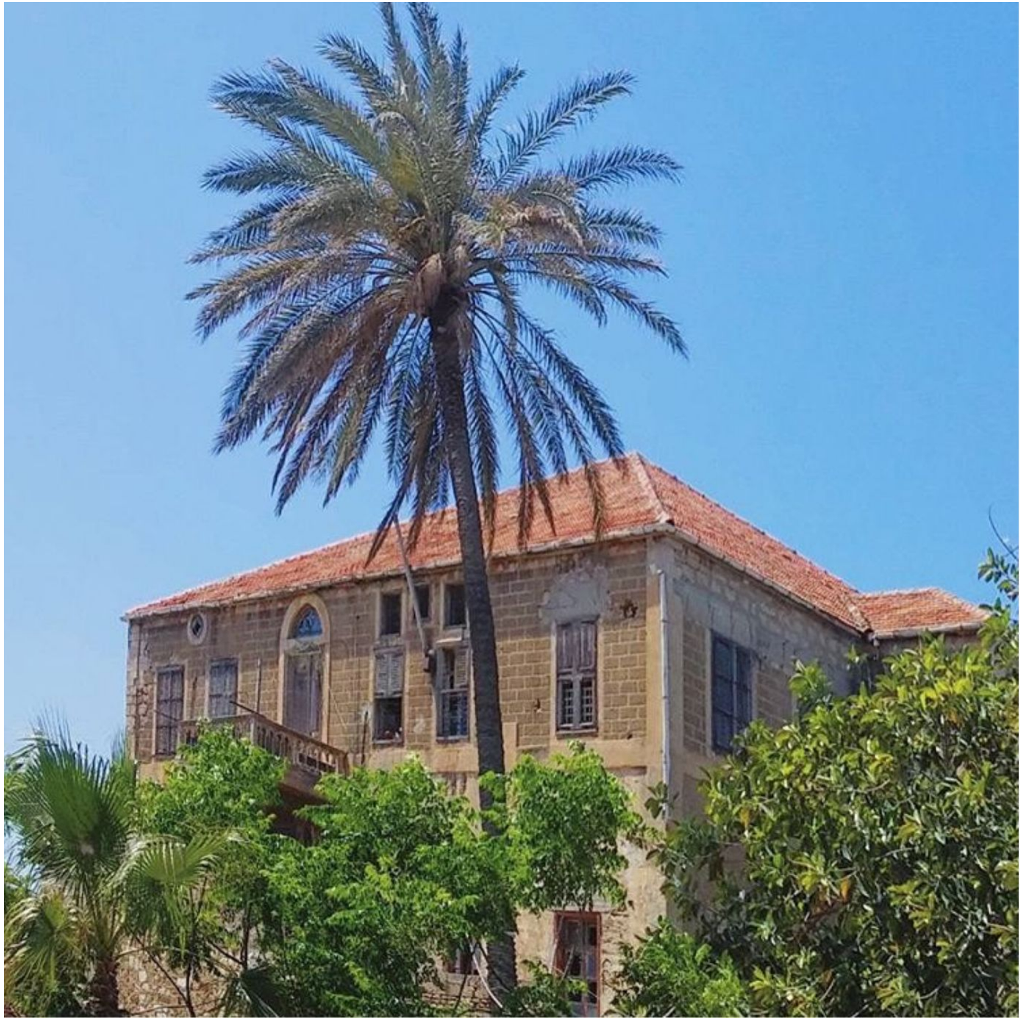
Photo by @bahjatmirza



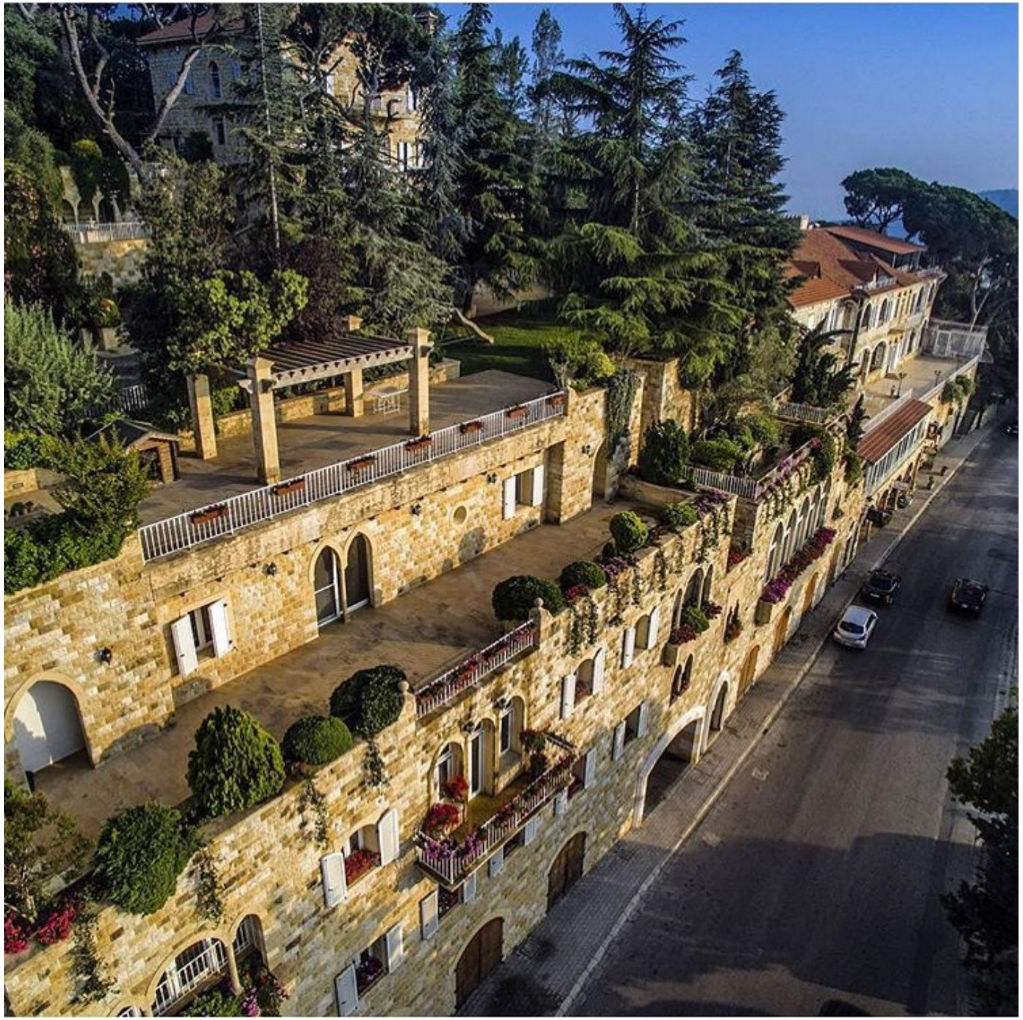
Mara7eb
#LEBANONHOUSES Ras El Matn
Photo by @veraashkar



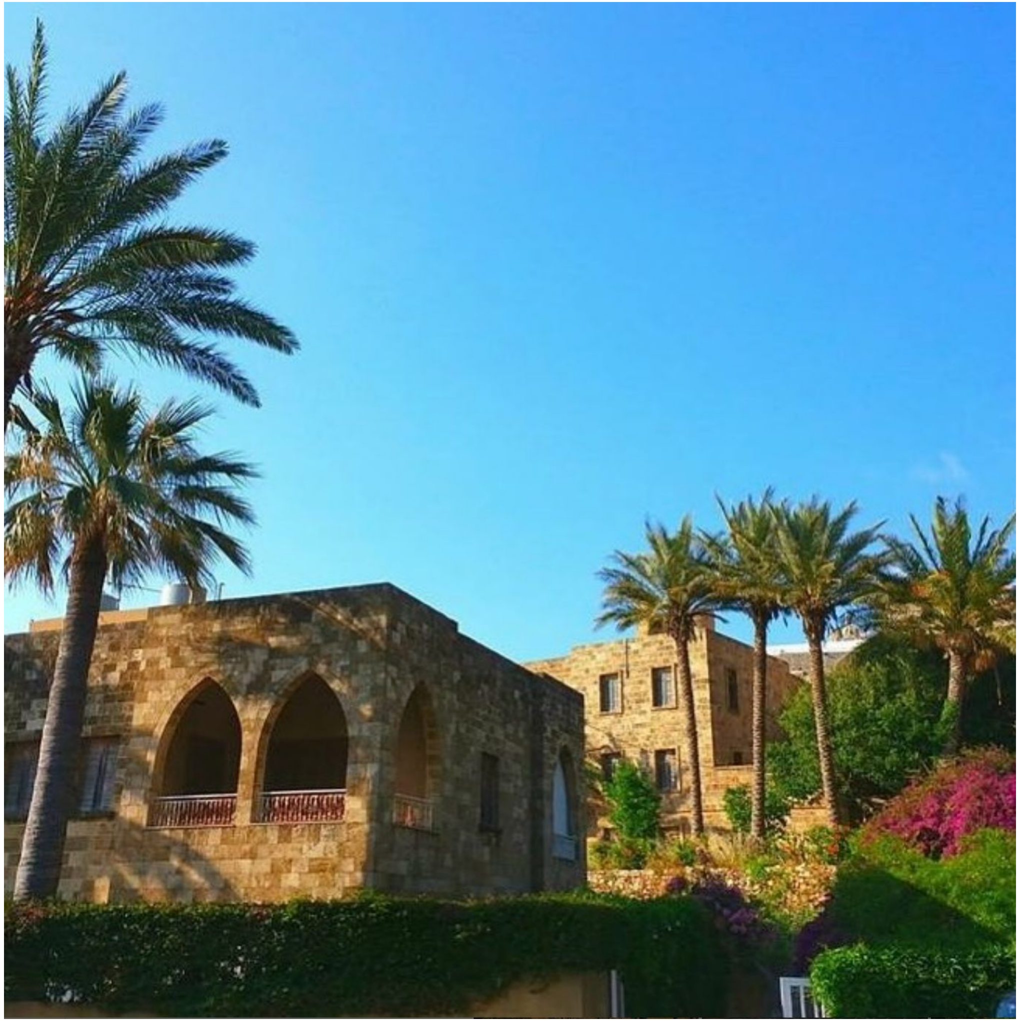
هاي فريندس
#LEBANONHOUSES Saida
Photo by @buddcorp

#LEBANONHOUSES Amchit
Photo by @antoinelahoud

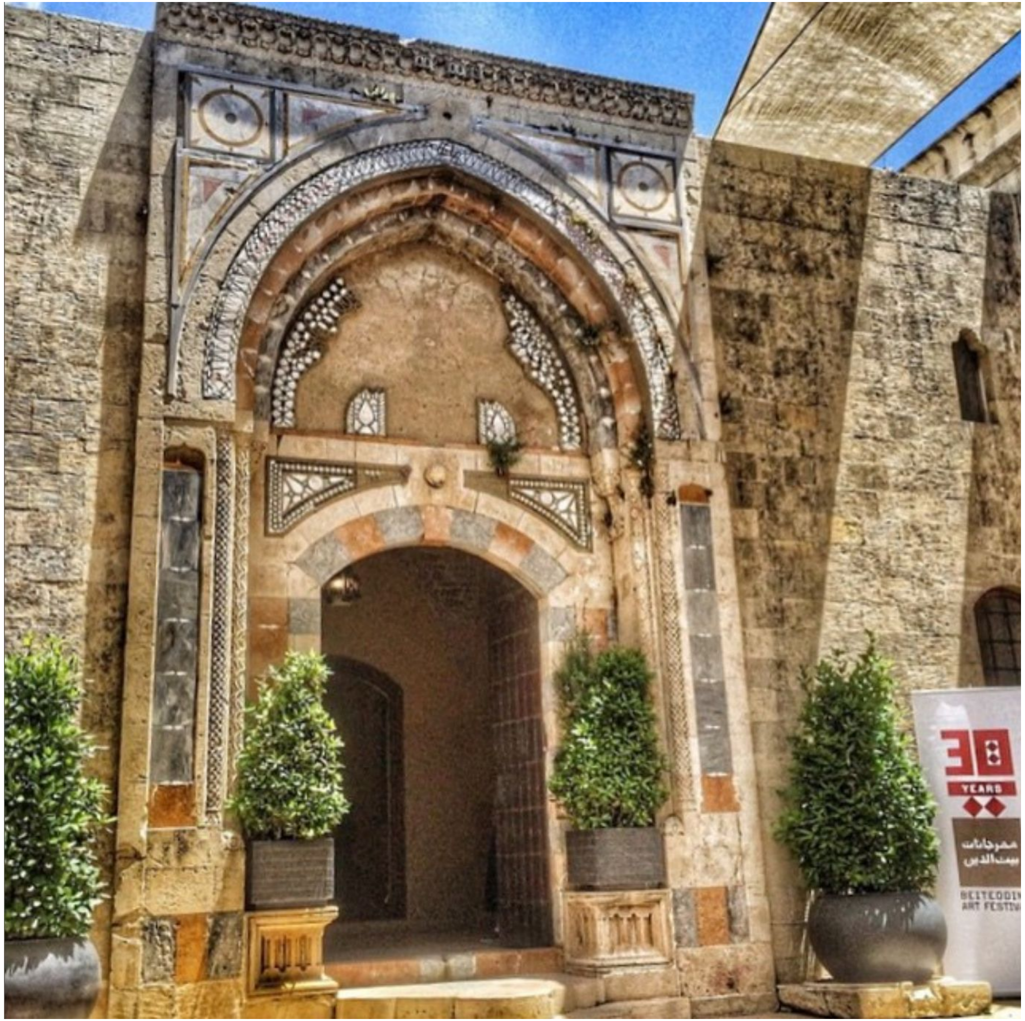
أهلاً
#LEBANONHOUSES Tannourine
Photo by Hasan Hamoud



يا مرحبا 👋🏻👋🏻
#LEBANONHOUSES Broummana
Photo by @riseabovelebanon



صباحو من جبيل.. صباحو
#LEBANONHOUSES
Photo by Ahmad Karaki


30
YEARS
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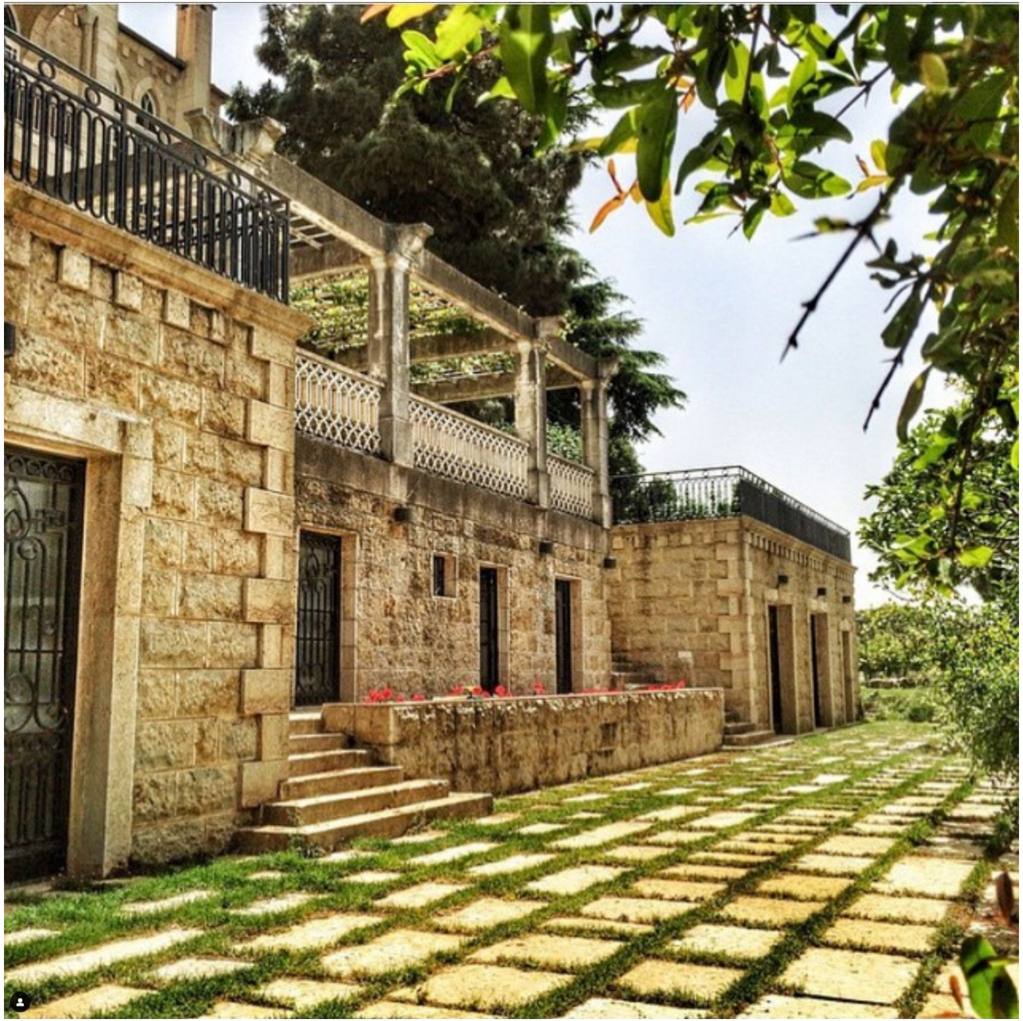
#LEBANONHOUSES
Photo by @abyhamed



👋 العوافة

#LEBANONHOUSES

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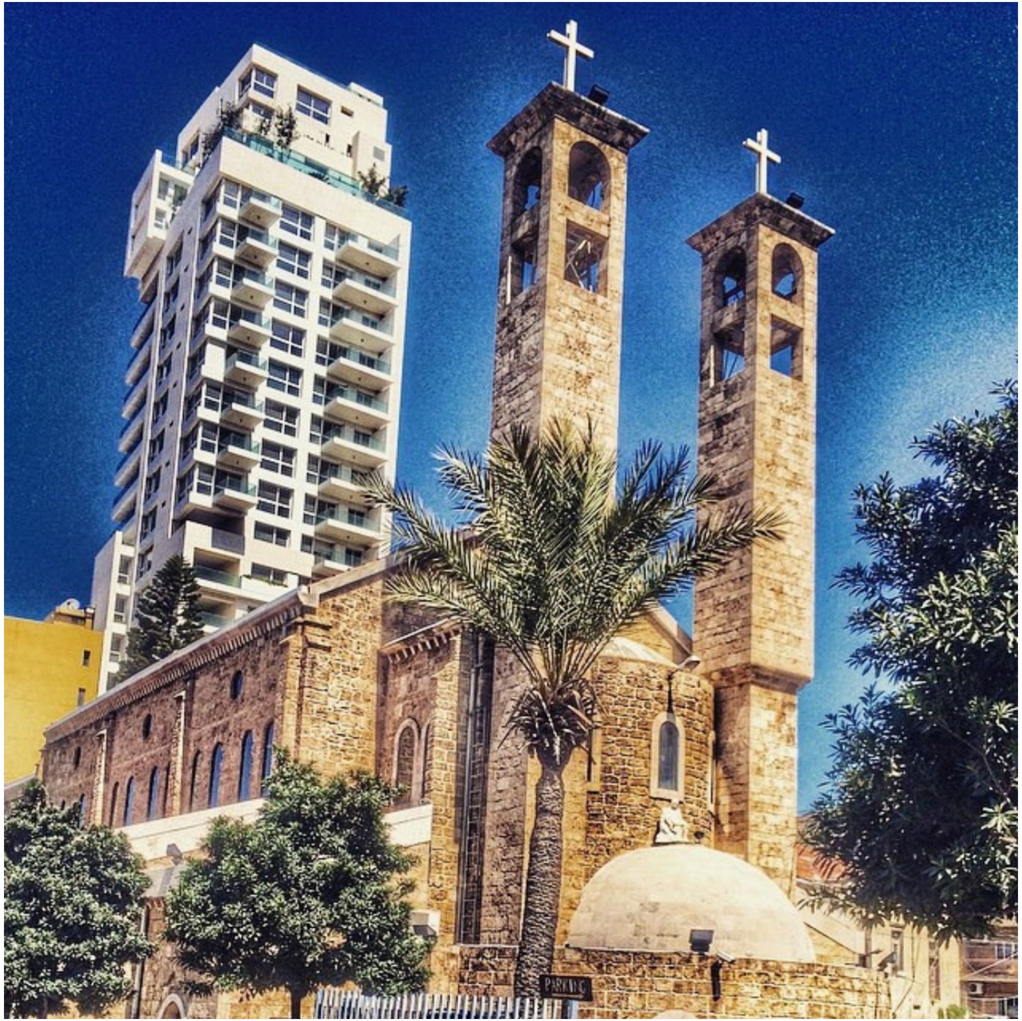
https://www.instagram.com/p/3OIyYjyJuf/

المختارة

Photo by @polsamuel

هاي 😉
#LEBANONHOUSES
Photo by @zeina_hilal

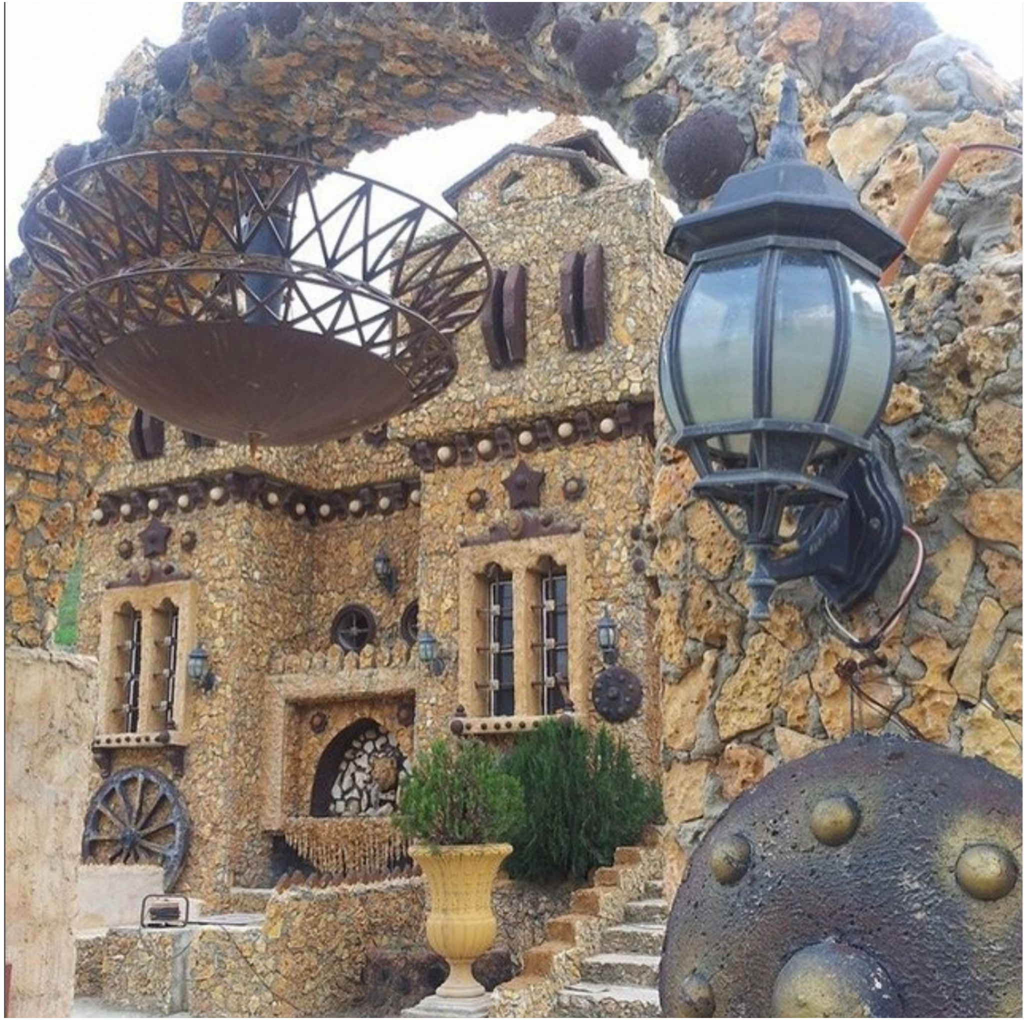


شعنينة مباركة انشالله 🙏

#LEBANONHOUSES

Photo by @abyhamed

Becharri #lebanon



South Lebanon #LEBANONHOUSES
Photo by Ammar Ali

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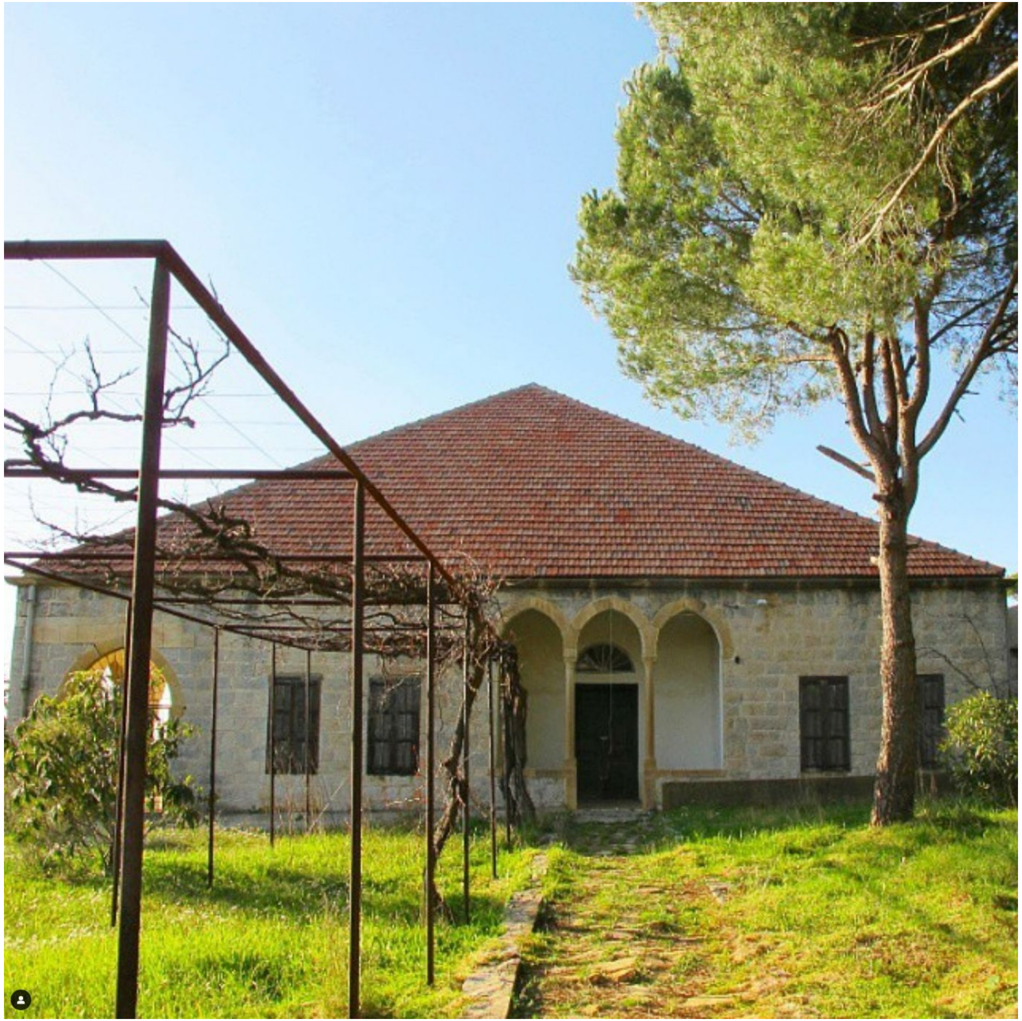

مَراحب
#LEBANONHOUSES
Photo by @antoniohab

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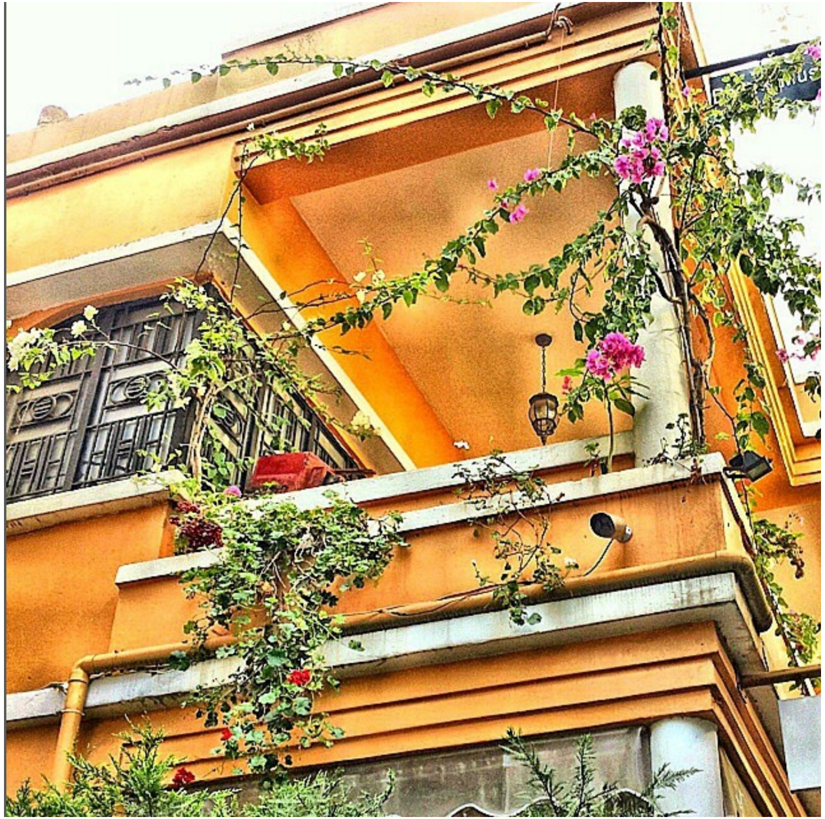
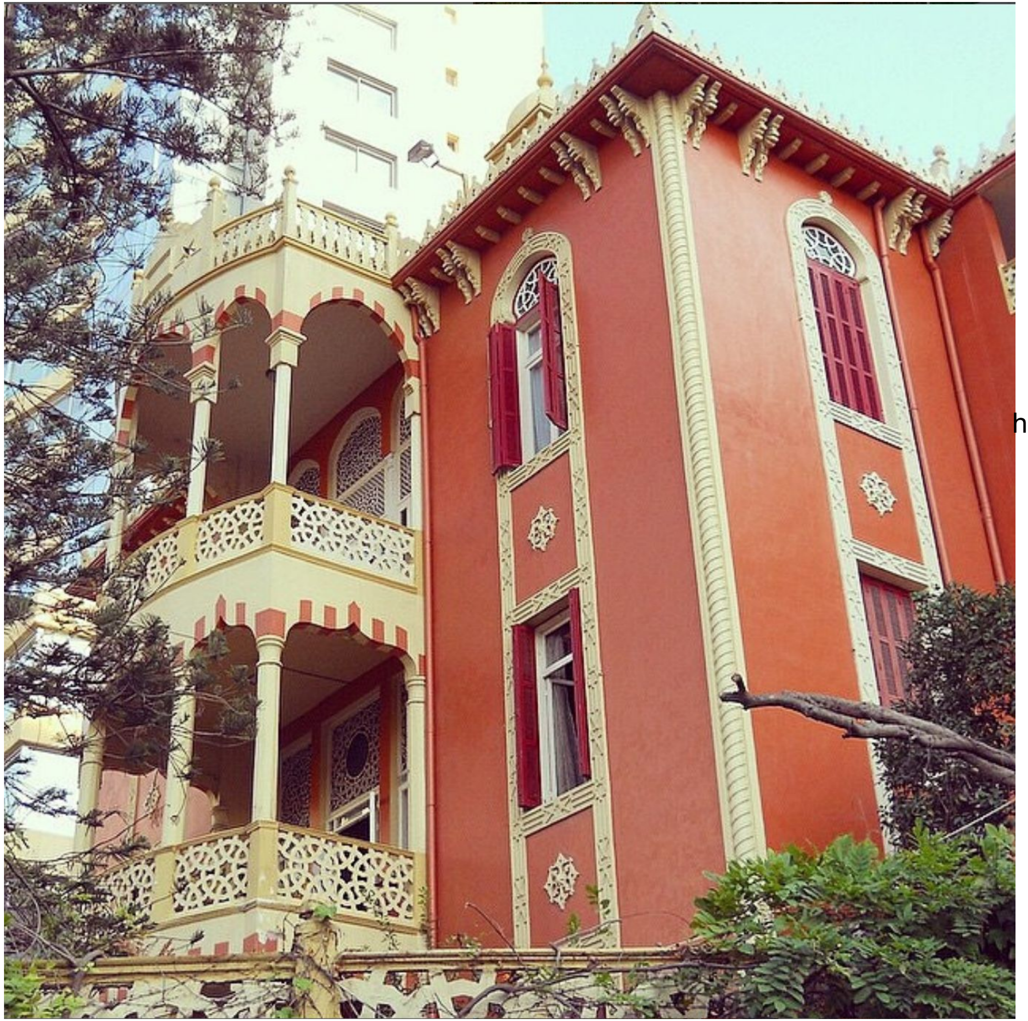


صباحو 😉
#lebanonhouses
Photo by @lanaudi



مساء الخير

#lebanonhouses

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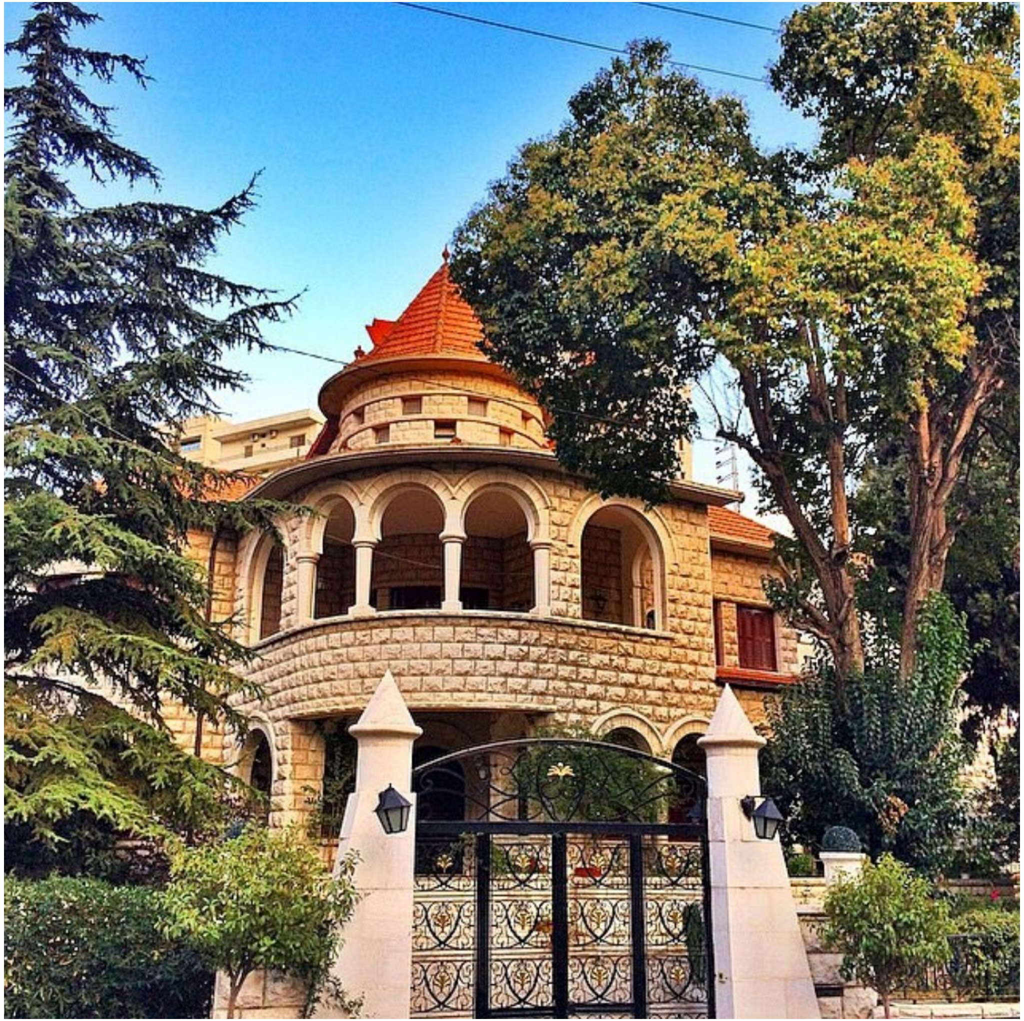

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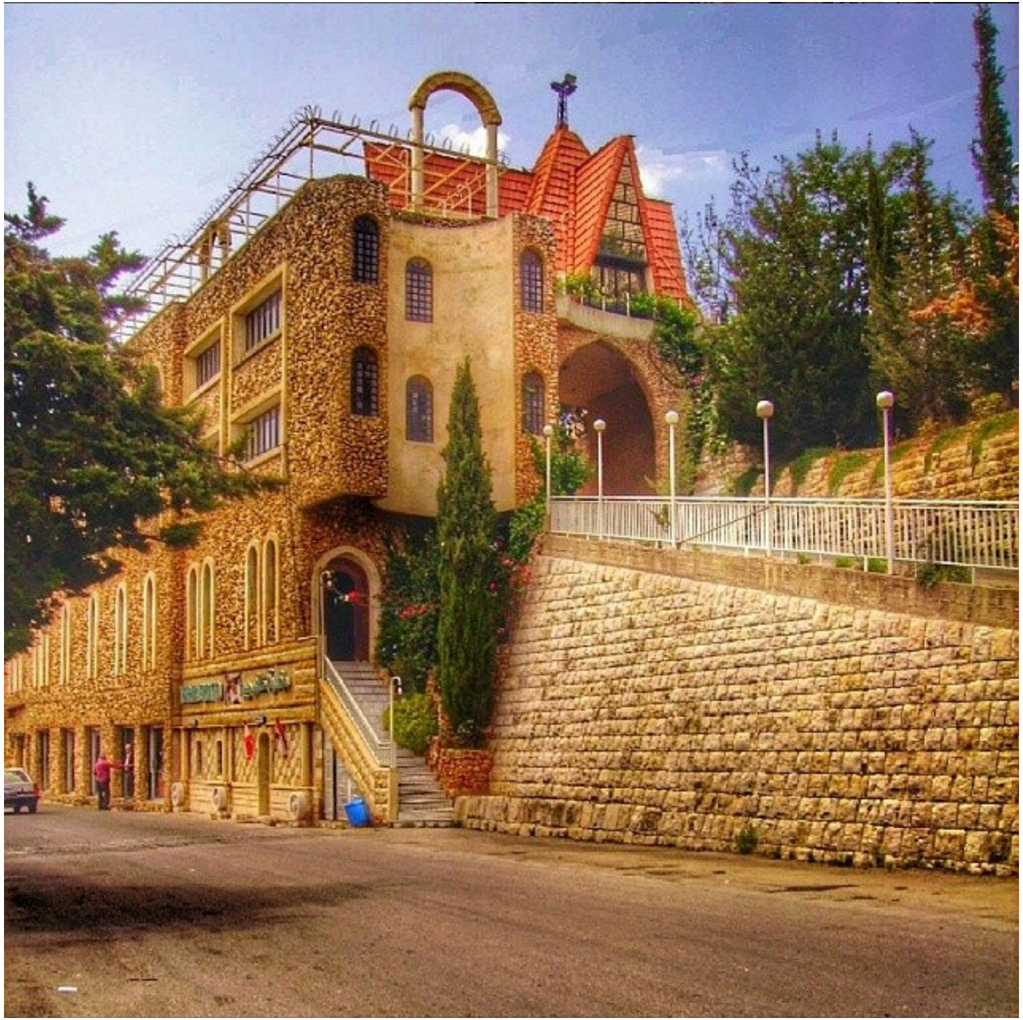
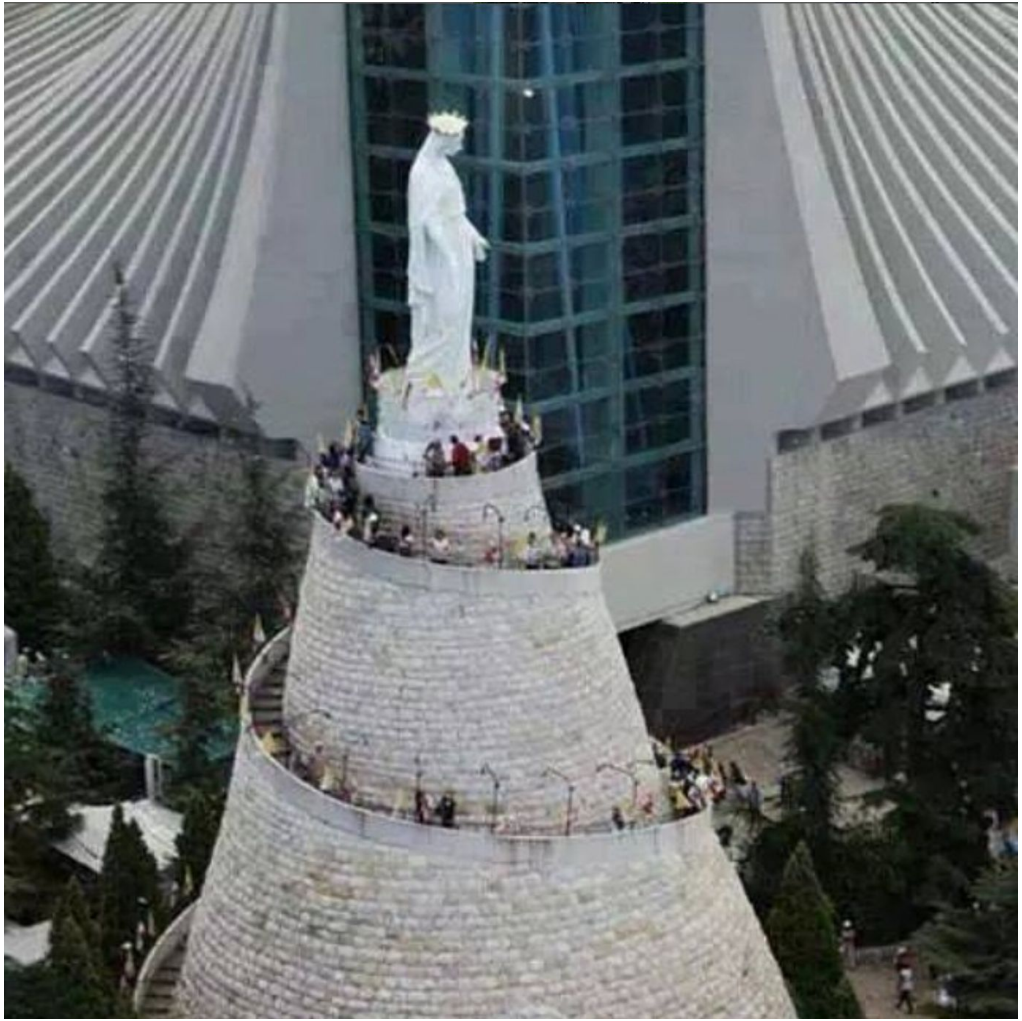
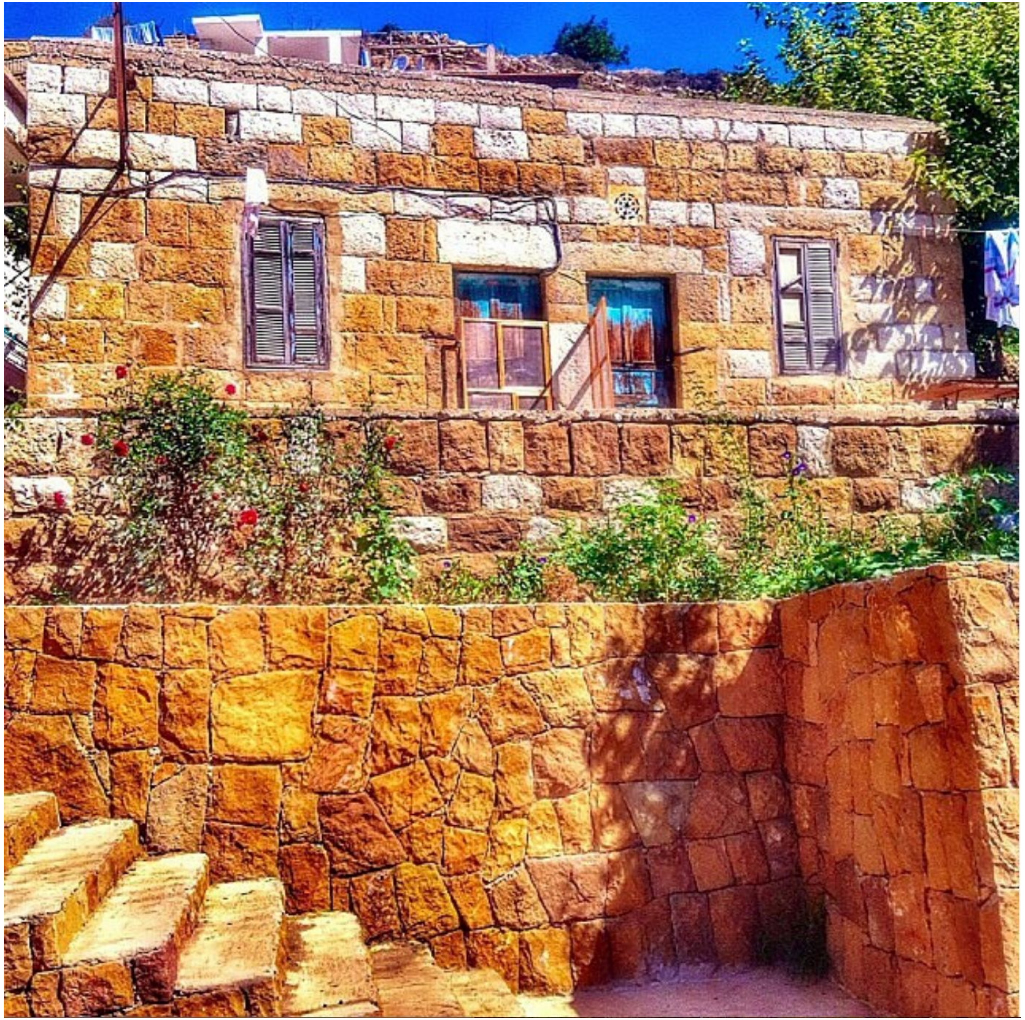
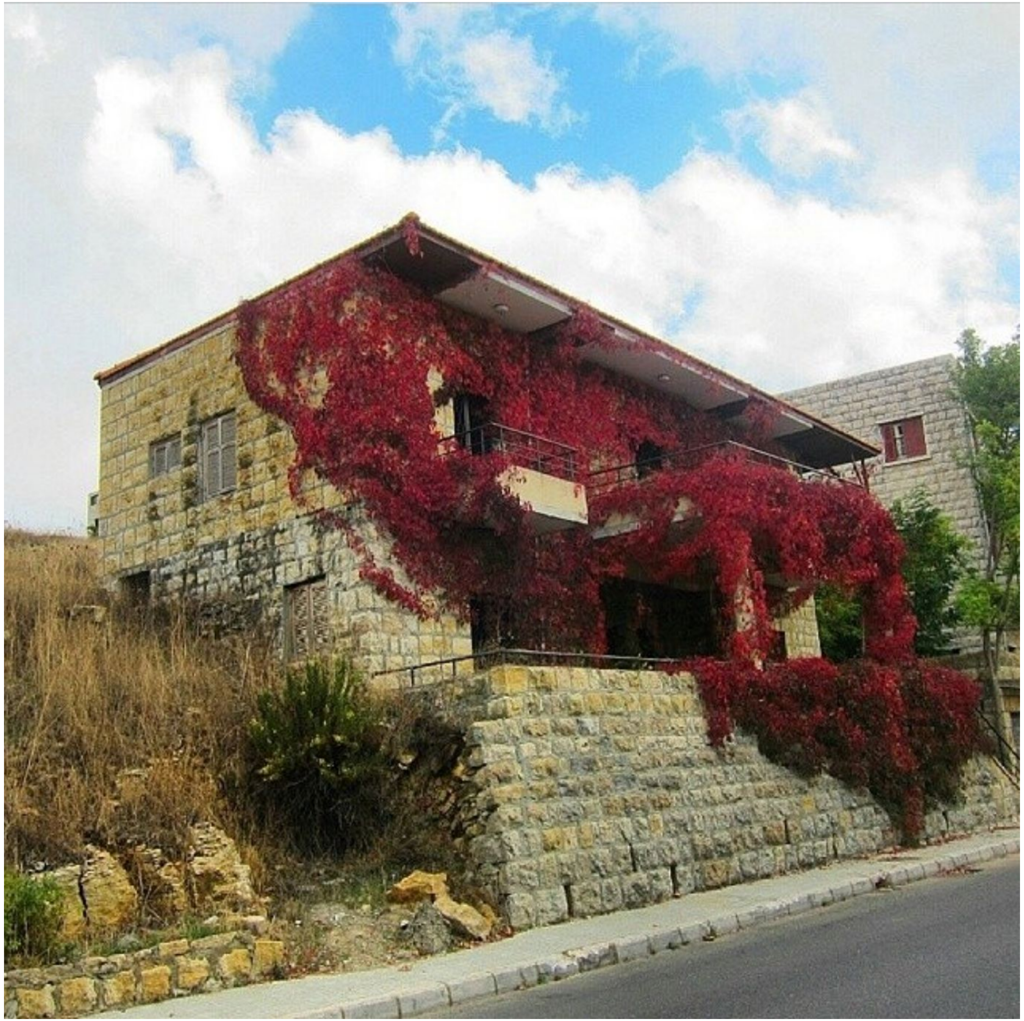


Kfarhim #lebanonhouses
Photo by @ayad_khzam

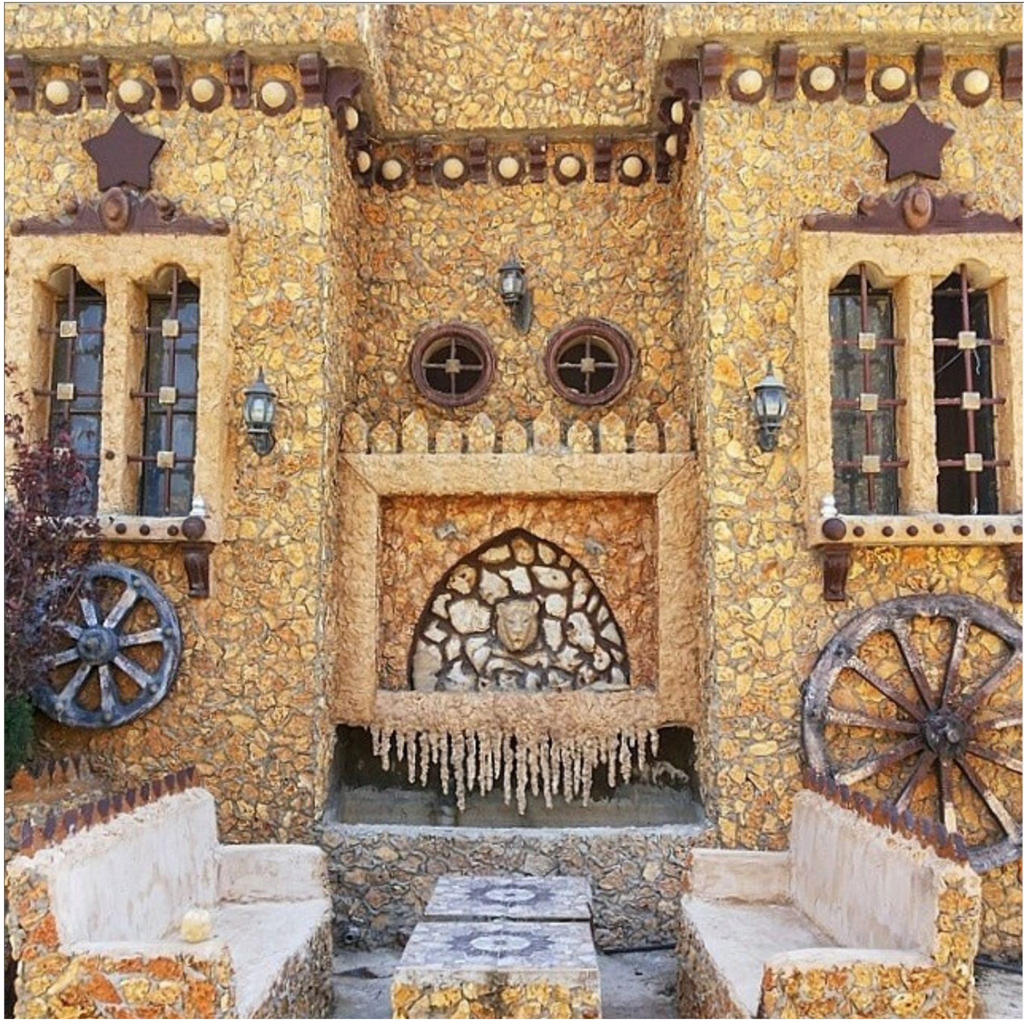


Have a blessed day all #lebanonhouses
At Harissa

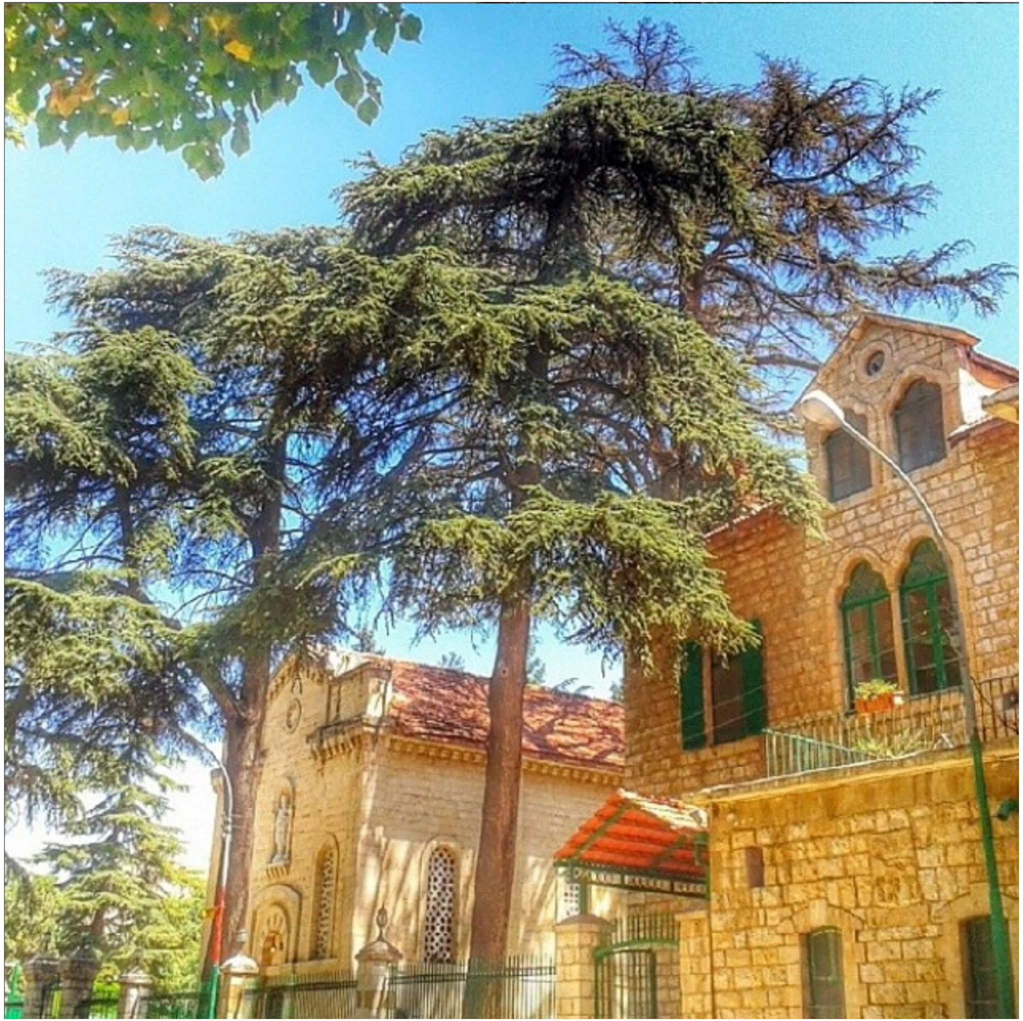




Bhamdoun El Dayaa #lebanonhouses
Photo by @hiam_hazime

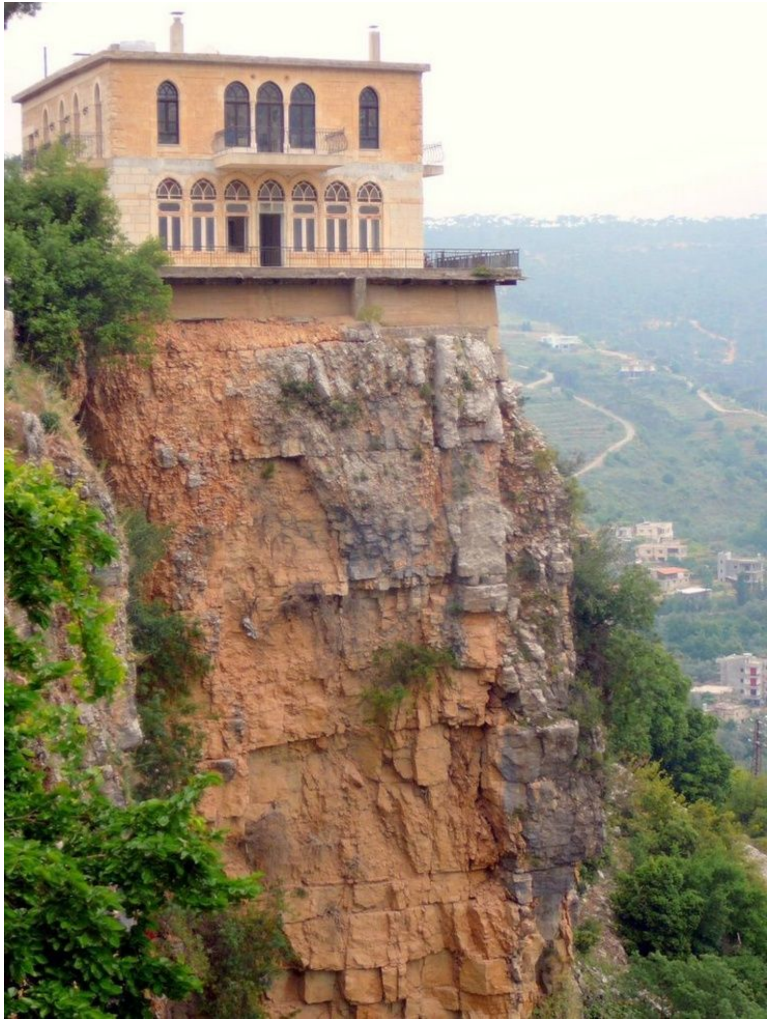


Kaakaayet El Jesr #lebanonhouses
Photo by @kawtharch



Taanayel #lebanon #lebanonhouses
By @laraghanem87

Beiteddine



Traditional Lebanese House on the Rocks in Jezzine

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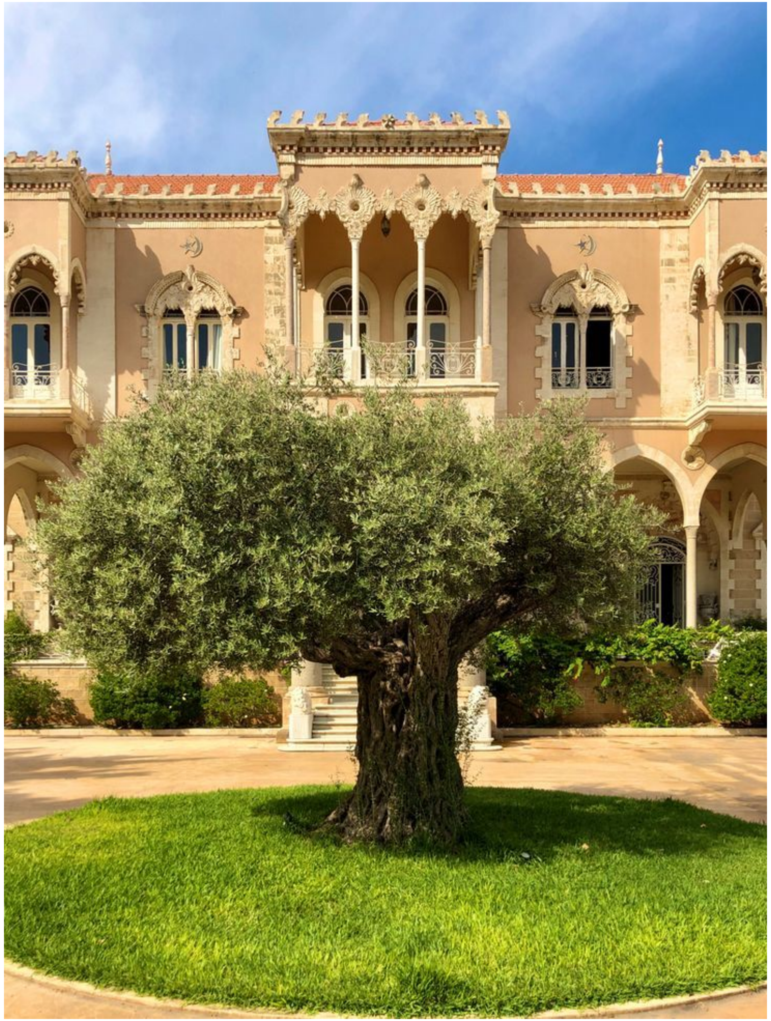

Saïda | LEBANON.

📷Zena Baroudi

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Lebanon

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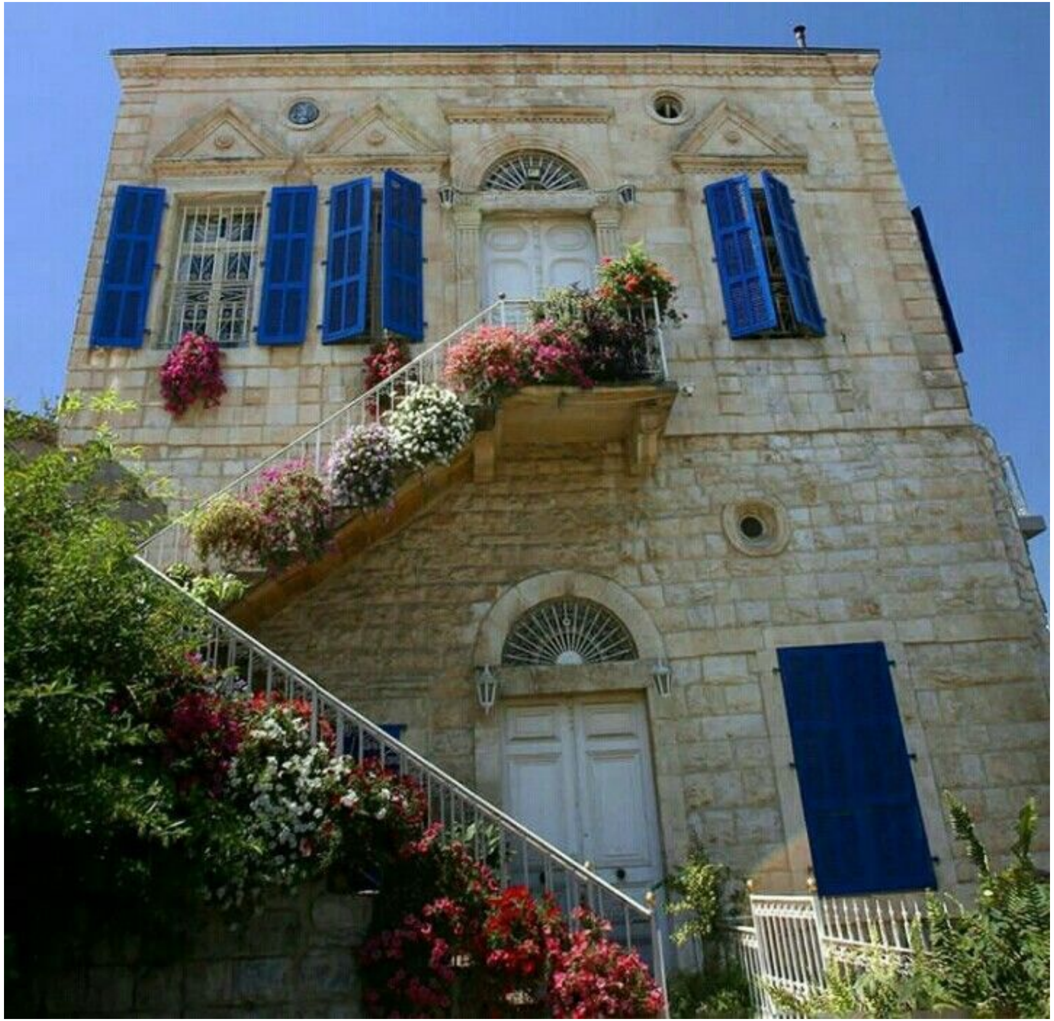

Ghazir Liban

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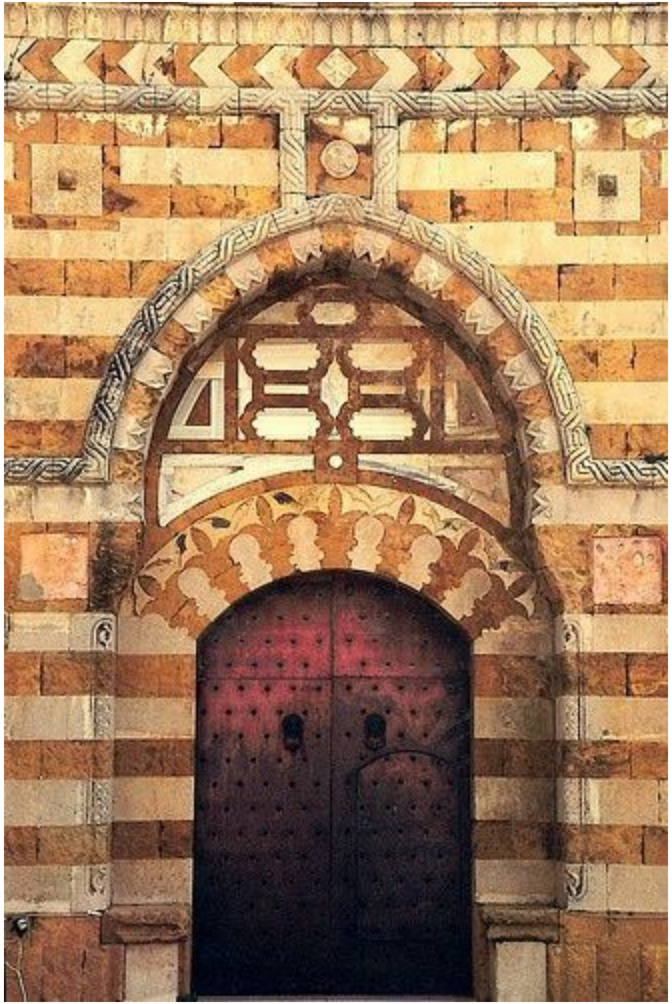

Lebanon - Beiteddine Palace door

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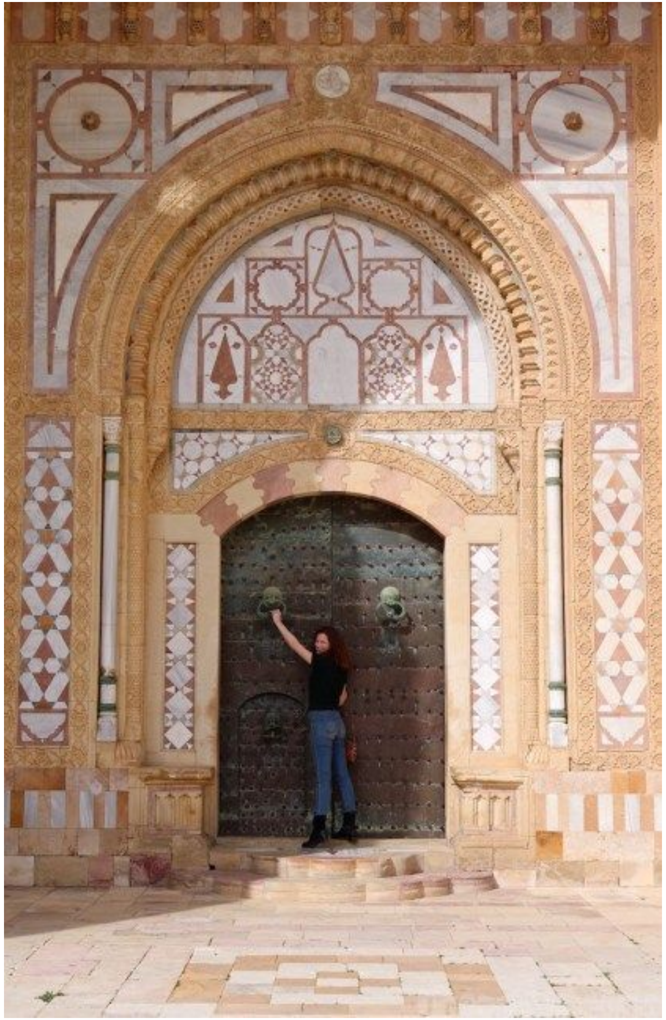
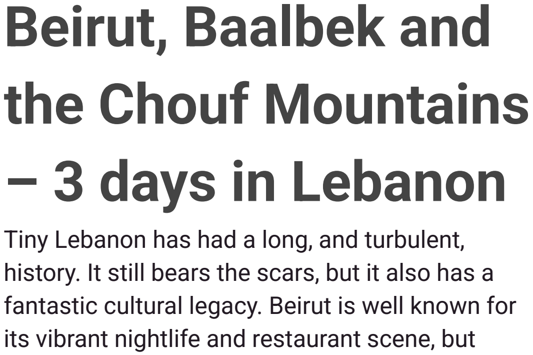


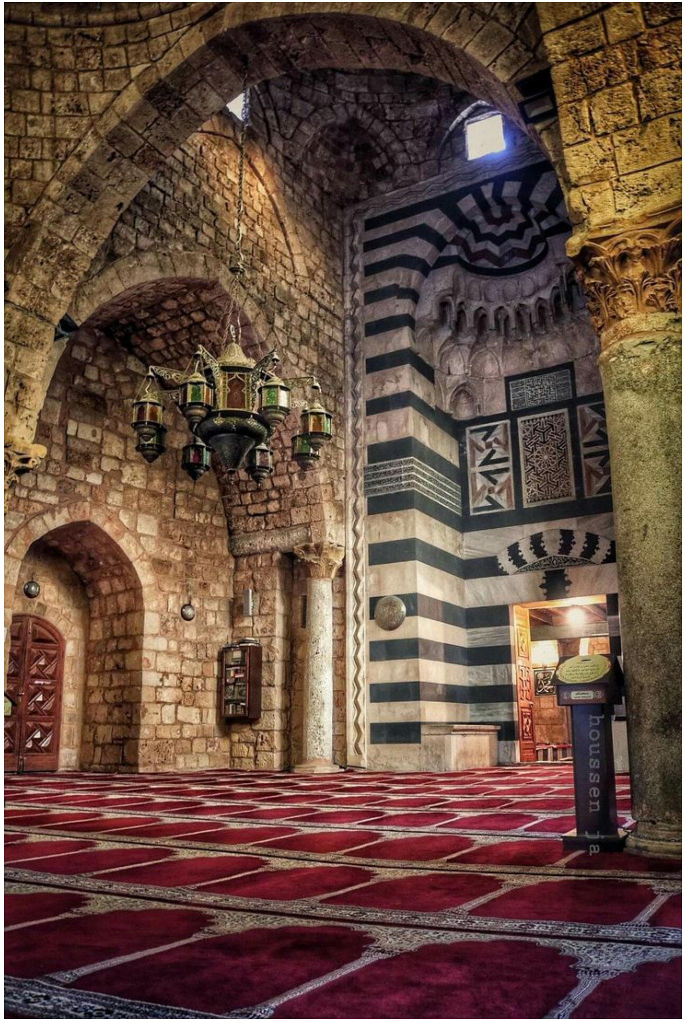


Beirut, Baalbek and the Chouf Mountains – 3 days in Lebanon

Tiny Lebanon has had a long, and turbulent, history. It still bears the scars, but it also has a fantastic cultural legacy. Beirut is well known for its vibrant nightlife and restaurant scene, but

https://travelwiser.co/2018/04/13/beirut-baalbek-and-the-chouf-mountains-3-days-in-lebanon/

Chouf Mountains, vineyards and Beiteddine Palace



Tripoli, North. Lebanon

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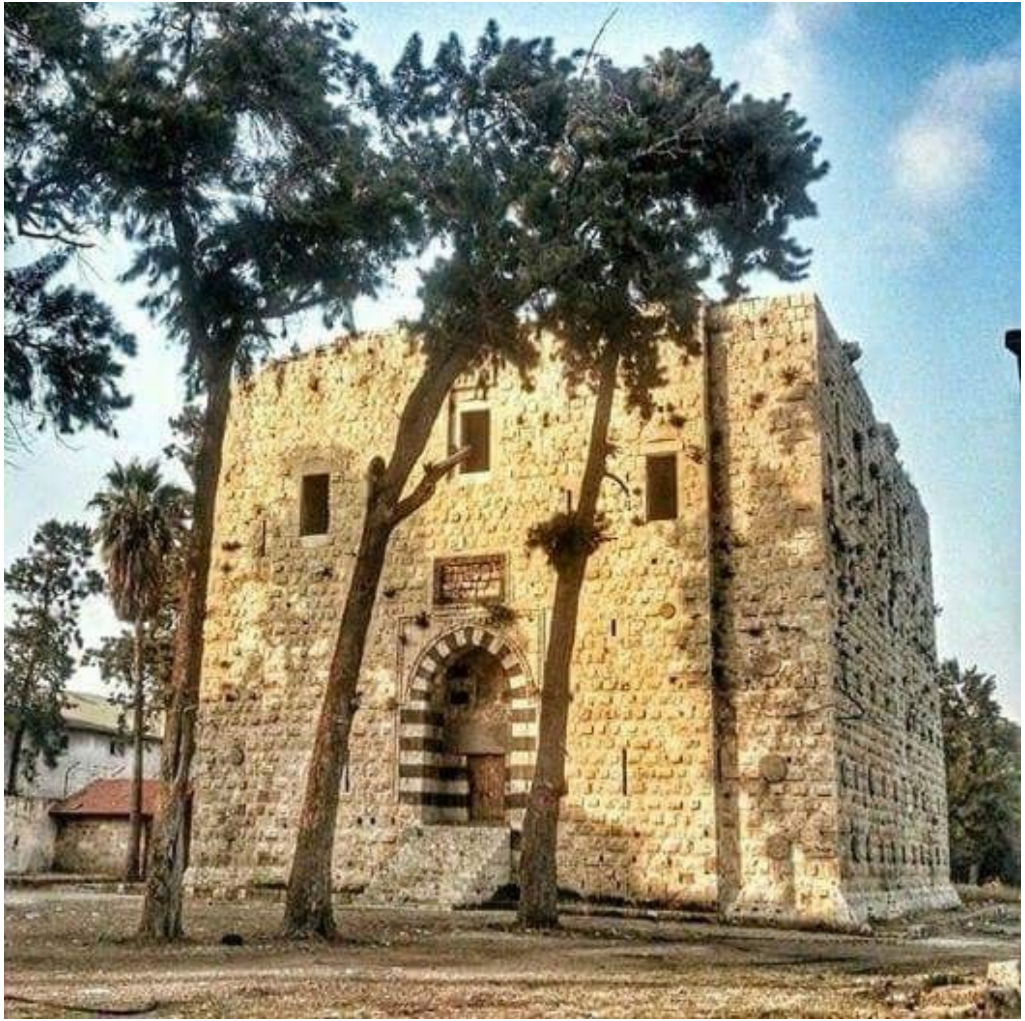

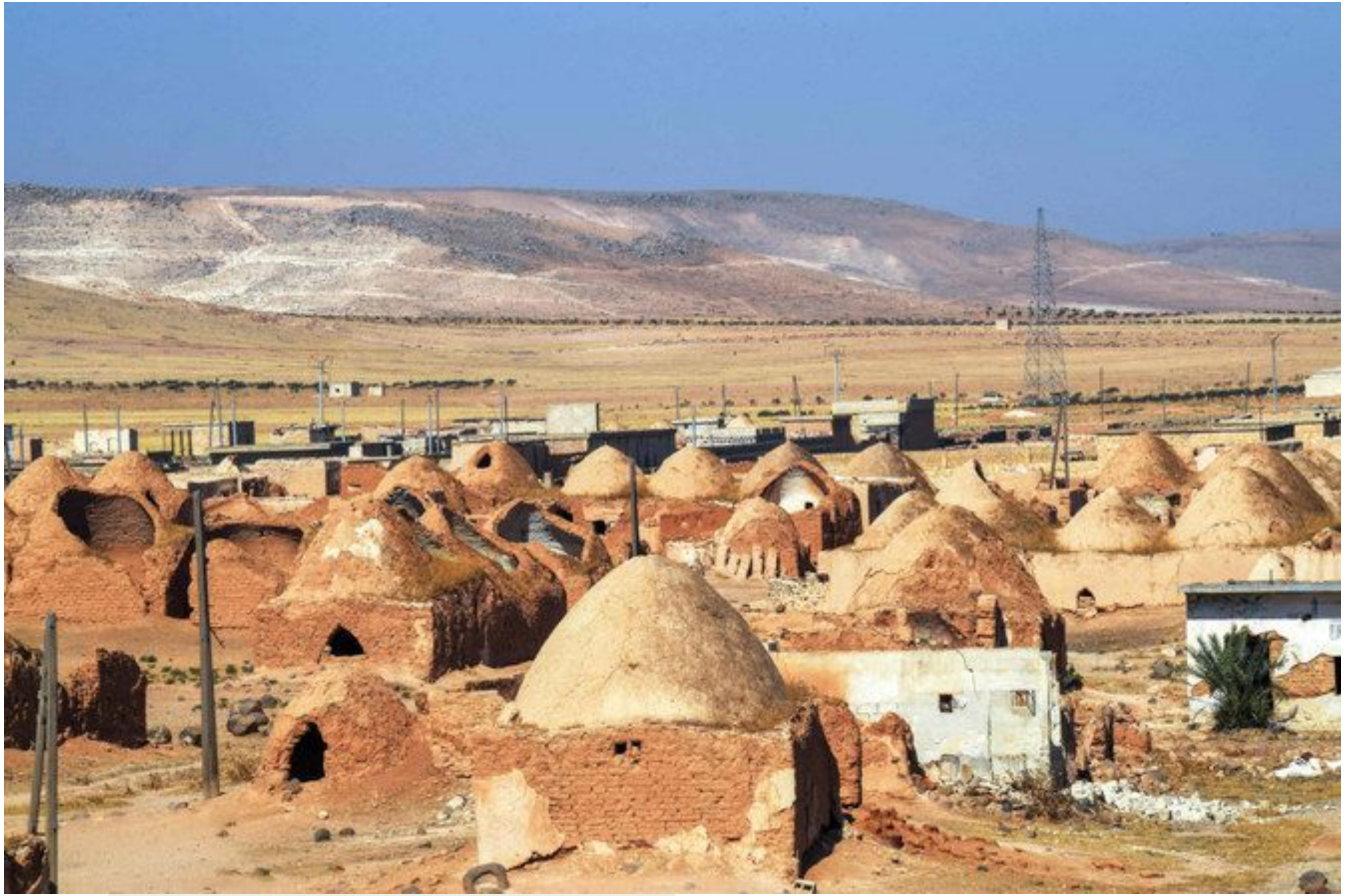

Umm Amuda al-Kabira in Aleppo province is among a handful of villages where residents long used to live in small domed houses made of mud bricks and brittle hay. (AFP)

https://www.arabnews.com/node/2368921/middle-east

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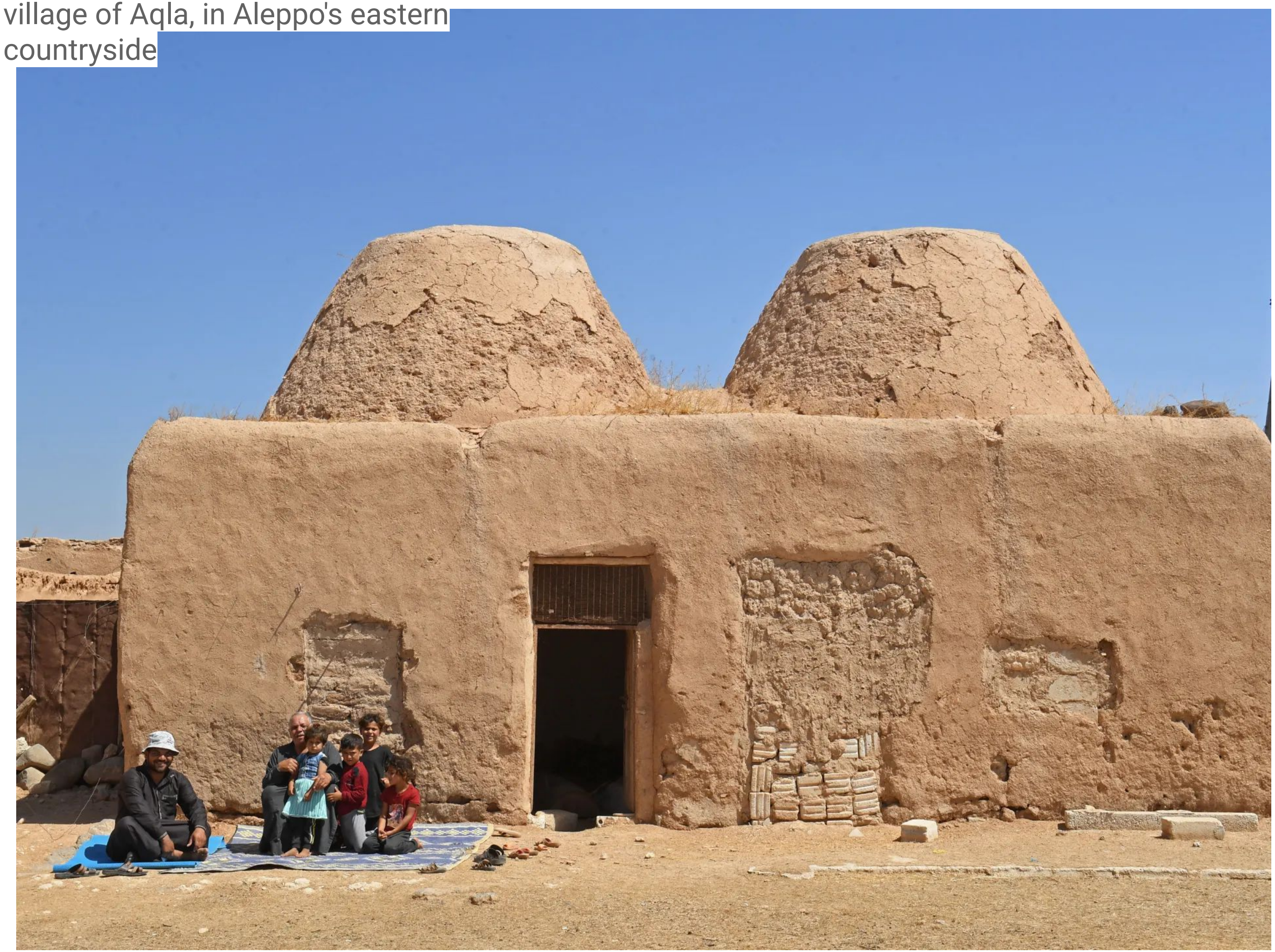
village of Aqla, in Aleppo's eastern countryside



https://www.aljazeera.com/gallery/2023/9/7/syrias-ancient-adobe-houses-threatened-by-war-displacement

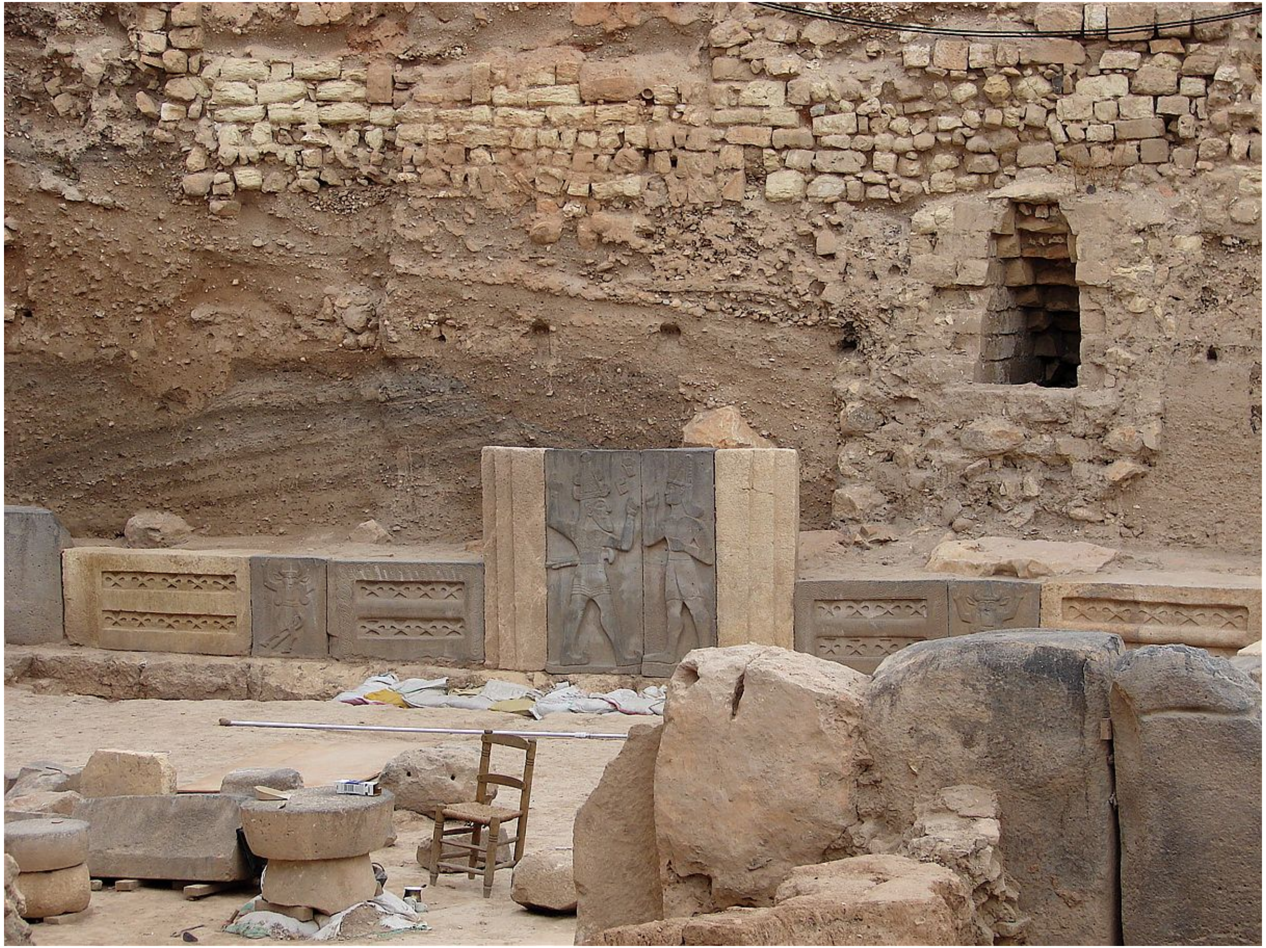
Also knowns as ‘beehive houses, the conical structures are designed to keep cool in the summer and warm in the winter.

Excavations at Tell as-Sawda and Tell al-Ansari, just south of the old city of Aleppo, show that the area was occupied by Amorites by the latter part of the third millennium BC.[17] That is also the time at which Aleppo is first mentioned in cuneiform tablets unearthed in Ebla and Mesopotamia, which speak of it as part of the Amorite state of Yamhad, and note its commercial and military importance.[18]

Some historians, such as Wayne Horowitz, identify Aleppo with the capital of an independent kingdom closely related to Ebla, known as Armi,[33] although this identification is contested. The main temple of the storm god Hadad was located on the citadel hill in the center of the city,[34] when the city was known as the city of **Hadad**.[35]

In the Old Babylonian and Old Assyrian Empire period, Aleppo's name appears in its original form as Ḥalab (Ḥalba) for the first time.[38] Aleppo was the capital of the important Amorite dynasty of Yamḥad. The kingdom of Yamḥad (c. 1800–1525 BC), alternatively known as the 'land of Ḥalab,' was one of the most powerful in the Near East during the reign of Yarim-Lim I, who formed an alliance with Hammurabi of Babylonia against Shamshi-Adad I of Assyria.[40]

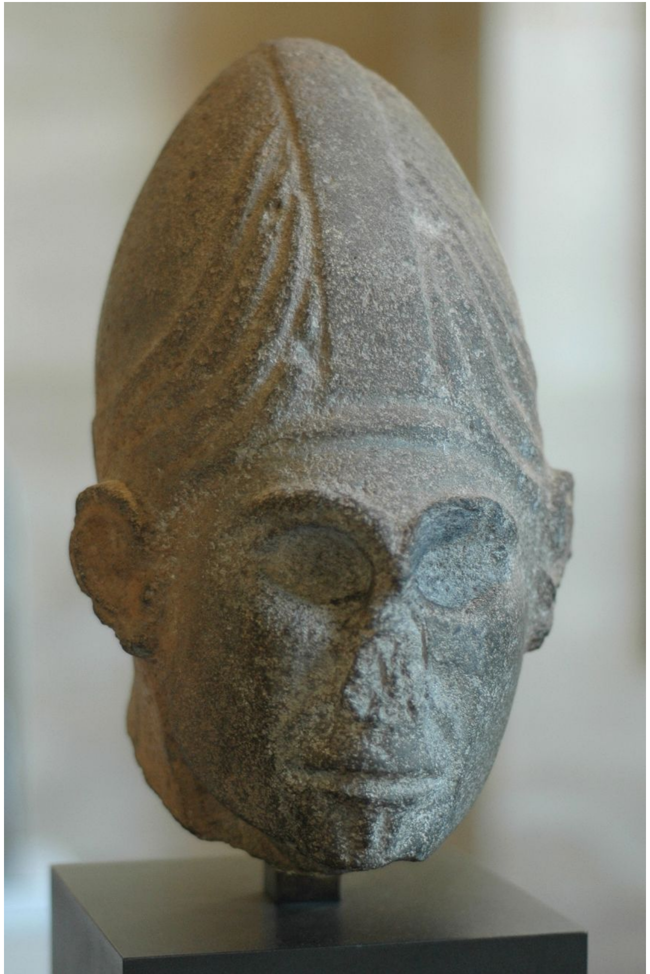
Hadad Temple inside Aleppo Citadel



Yamhad's population was predominately Amorite, and had a typical Bronze Age Syrian culture.

https://en.wikipedia.org/wiki/Yamhad

Yamhad worshiped the traditional Northwest Semitic deities, and the capital Halab was considered a holy city among the other Syrian cities as a center of worship for Hadad, who was regarded as the main deity of northern Syria.



God head, discovered near Jabbul (c. 1600 BC).[35]

The people of Yamhad were Amorites and spoke the Amorite language, and apart from a few Mesopotamian, Egyptian and Aegean influences,[65][66] Yamhad belonged mainly to middle Bronze Age Syrian culture.[67] This culture influenced the architecture and the functions of the temples, which were mainly cultic, while political authority was invested in the royal palace, in contrast to the important political role of the temples in Mesopotamia.[67]

There were large communities in Aleppo ("Halabi Jews", *Halab* is "Aleppo" in Arabic) and Damascus ("Shami Jews") for centuries, and a smaller community in Qamishli on the Turkish border near Nusaybin.

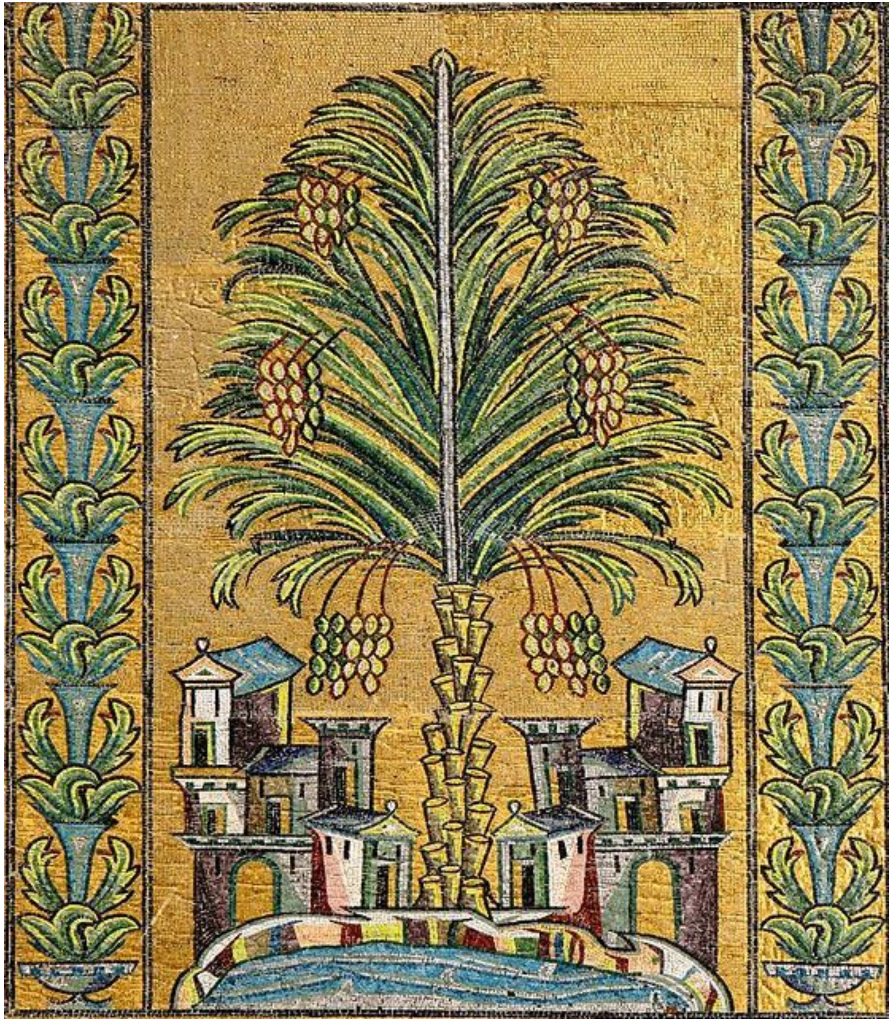
From the 11th century, it was common Rabbinic usage to apply the term "Aram-Zobah" to the area of Aleppo, and many Syrian Jews continue to do so.

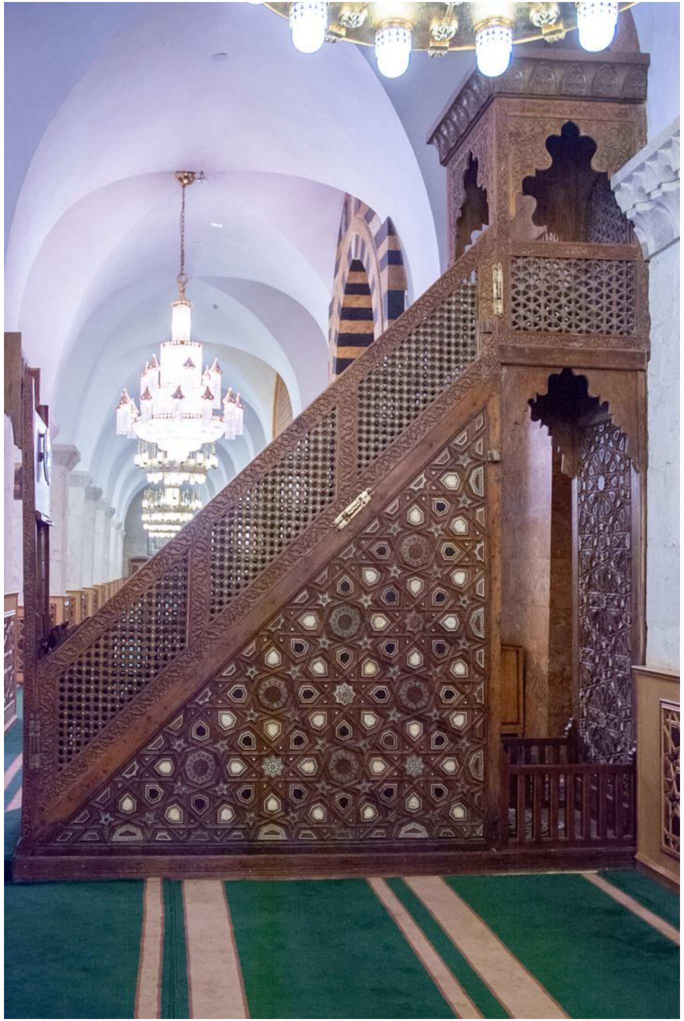
Zobah or **Aram-Zobah** (Hebrew: אֲרָם צוֹבָא, romanized: *ʾĂrām Ṣōḇāʾ*) was an early Aramean state and former vassal kingdom of Israel mentioned in the Hebrew Bible that extended northeast of David's realm according to the Hebrew Bible.[1]

Umayyad Mosque

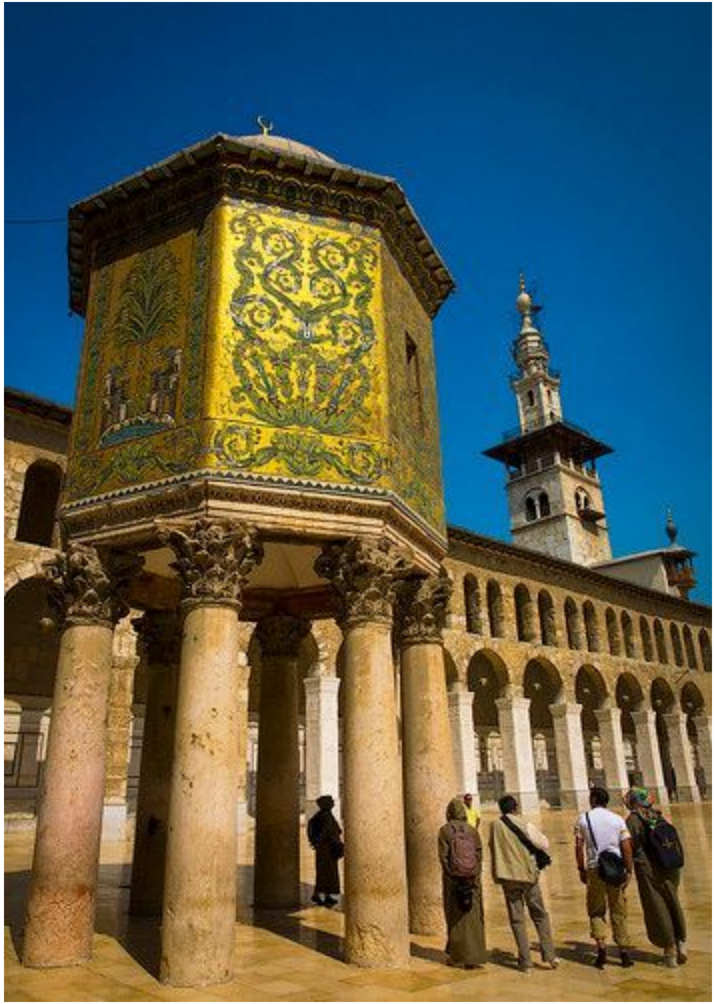
Mosque in Damascus, Syria

Details of the Umayyad mosque's magnificent glass mosaic

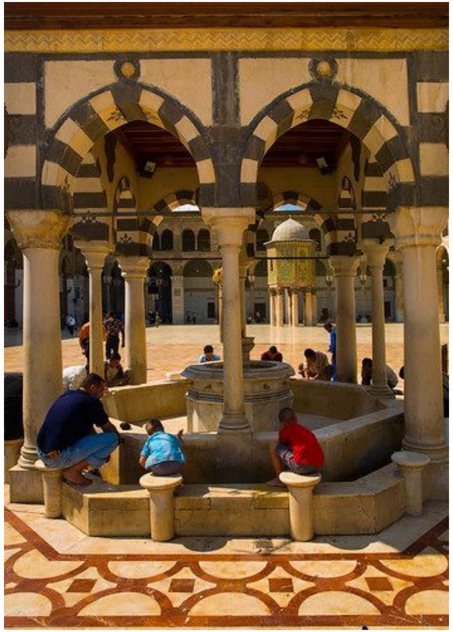




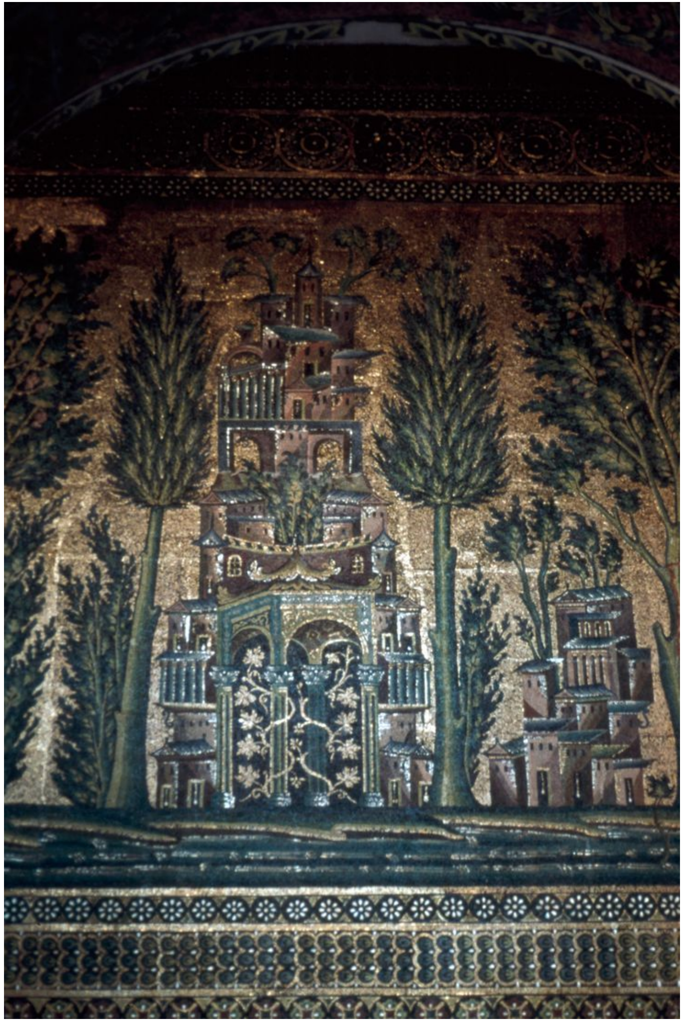
Aleppo Great Mosque (Jami' al-Umawi, Umayyad Mosque) c.715 Umayyad Prayer Hall Minbar (1)



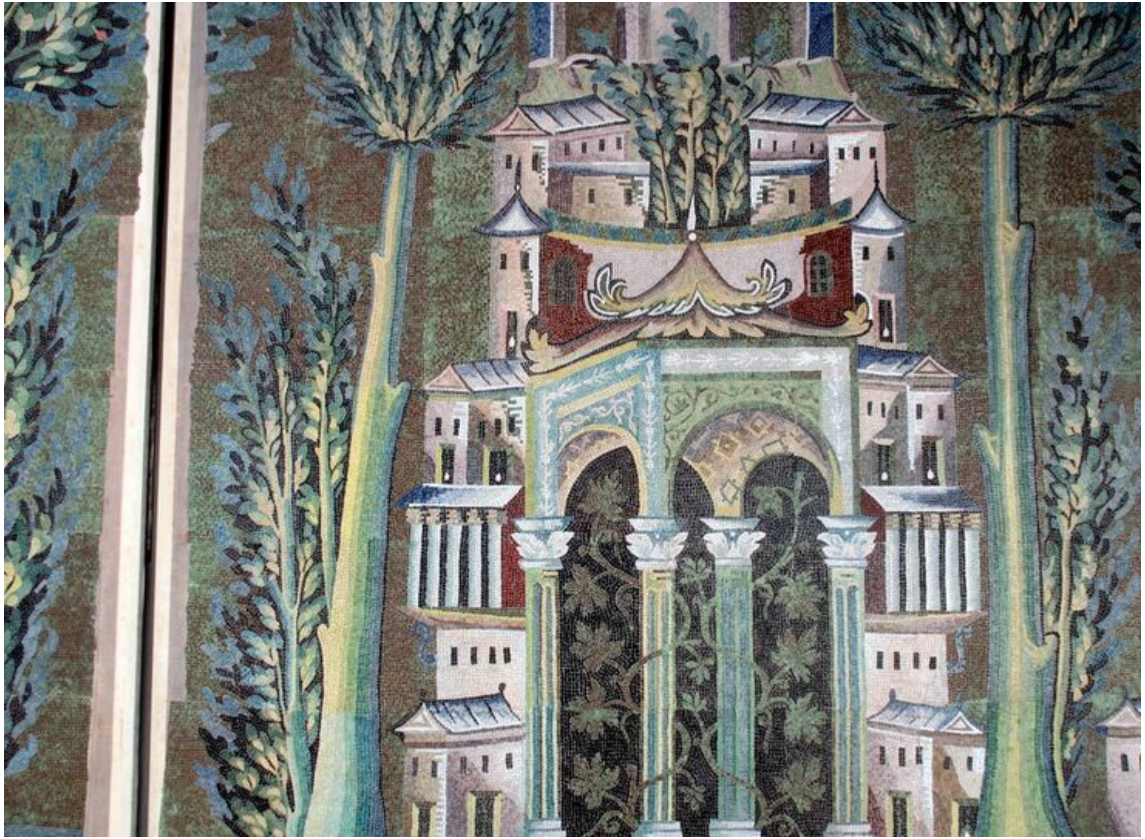
The Ummayad Mosque, aka the Grand Mosque of Damascus is one of the oldest mosques in the world and is regarded as the fourth-holiest site in Islam, it was built on the site of a Christian basilica dedicated to John the Baptist © Eric Lafforgue www.ericlafforgue.com

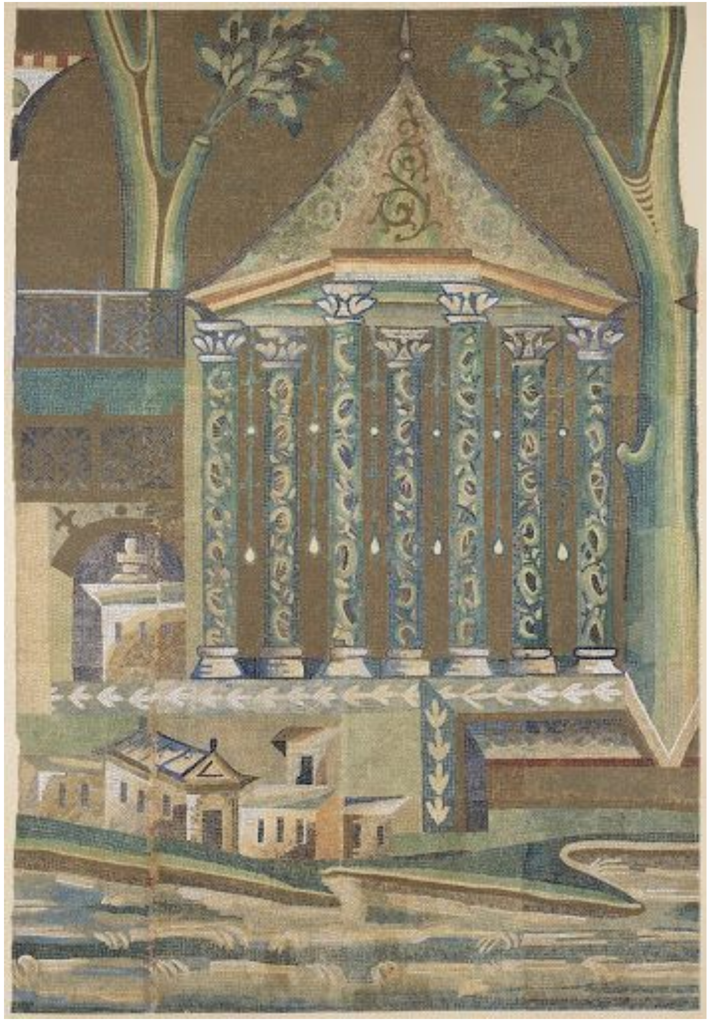


Annie Labatt writes about the construction of the Great Mosque of Damascus, for the Byzantium and Islam: Age of Transition exhibition (on view March 14–July 8, 2012) blog.



mosaic, interior - Umayyaden-mosque-damascus





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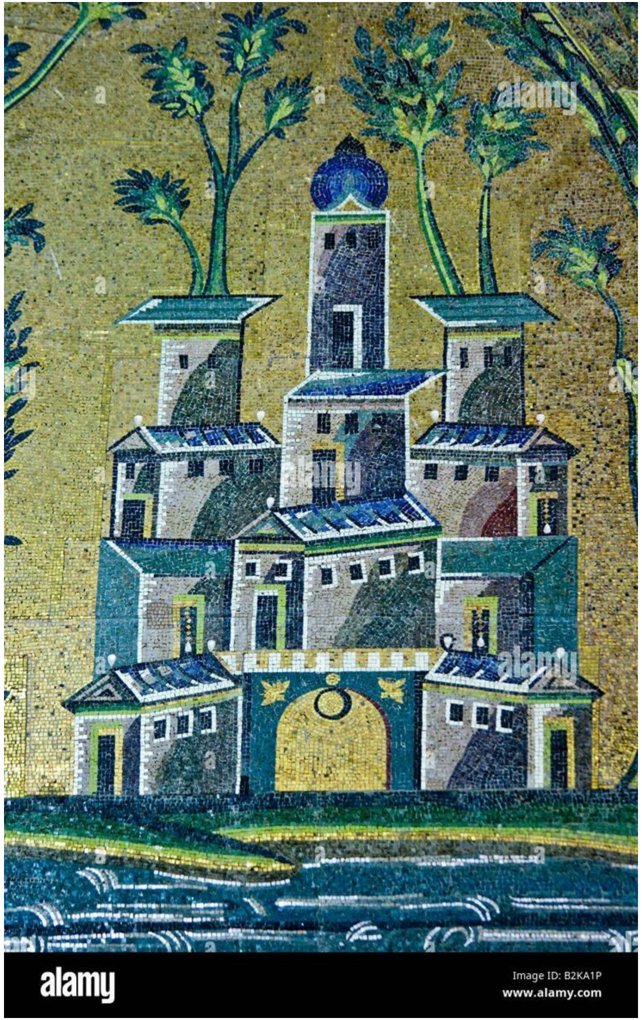
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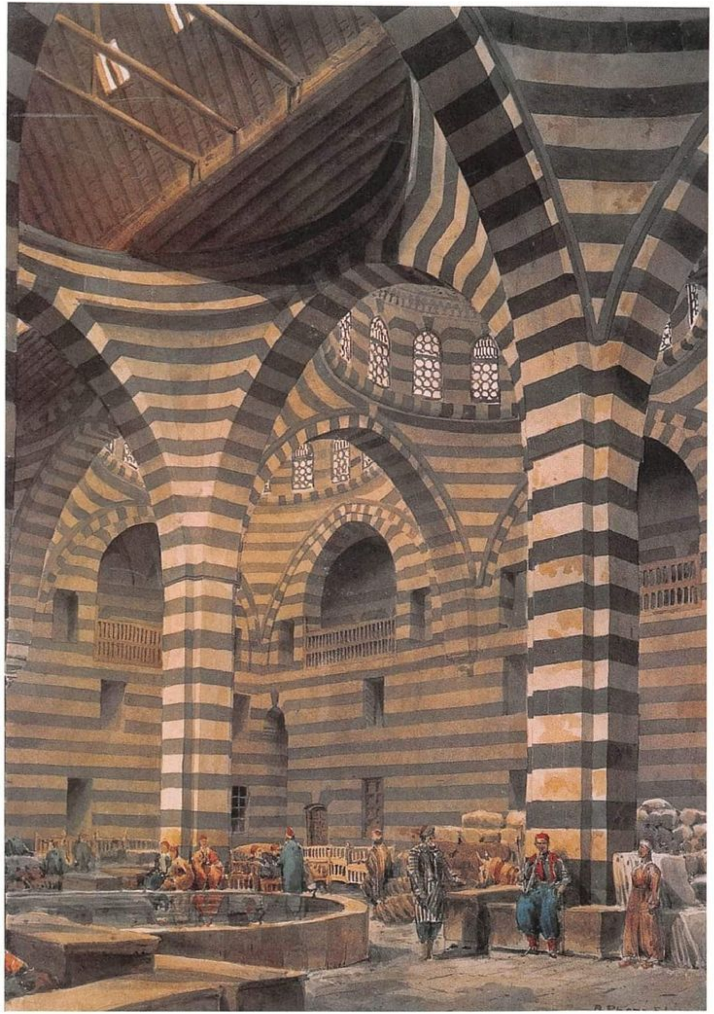

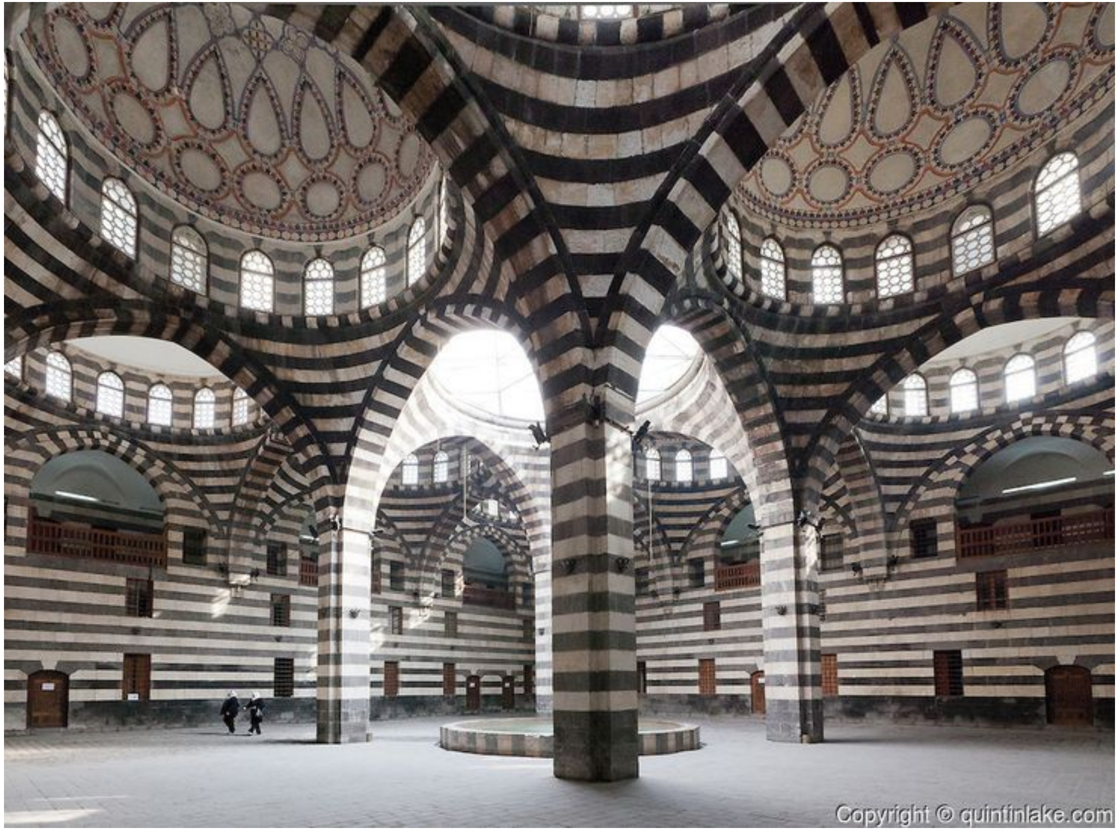
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Khan As'ad Pasha. Khan or Caravanserai, Damascus, Syria. Building Completed 1752 Renovated 1990s

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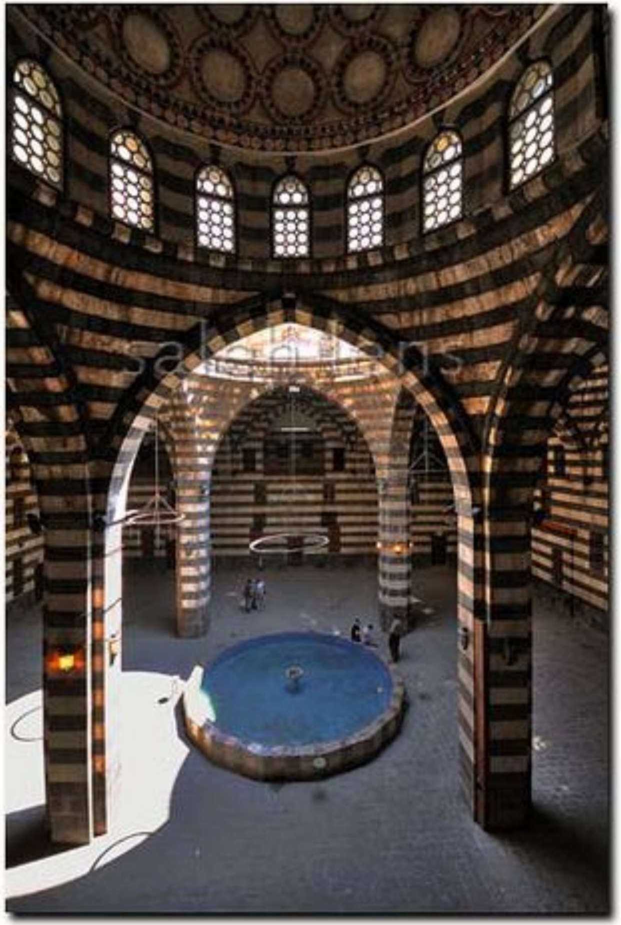
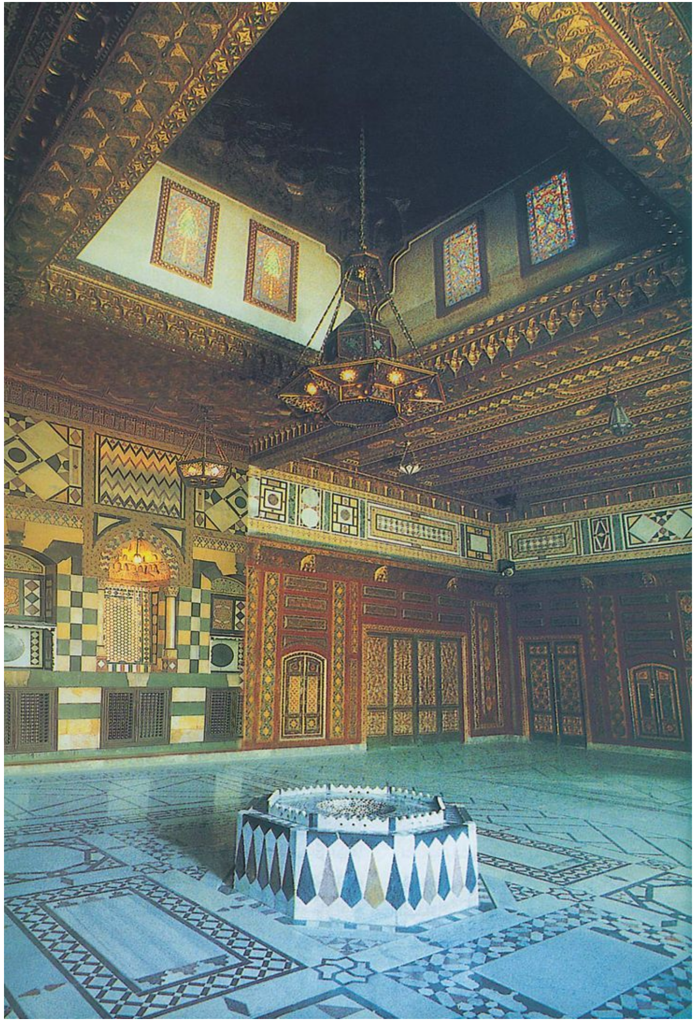
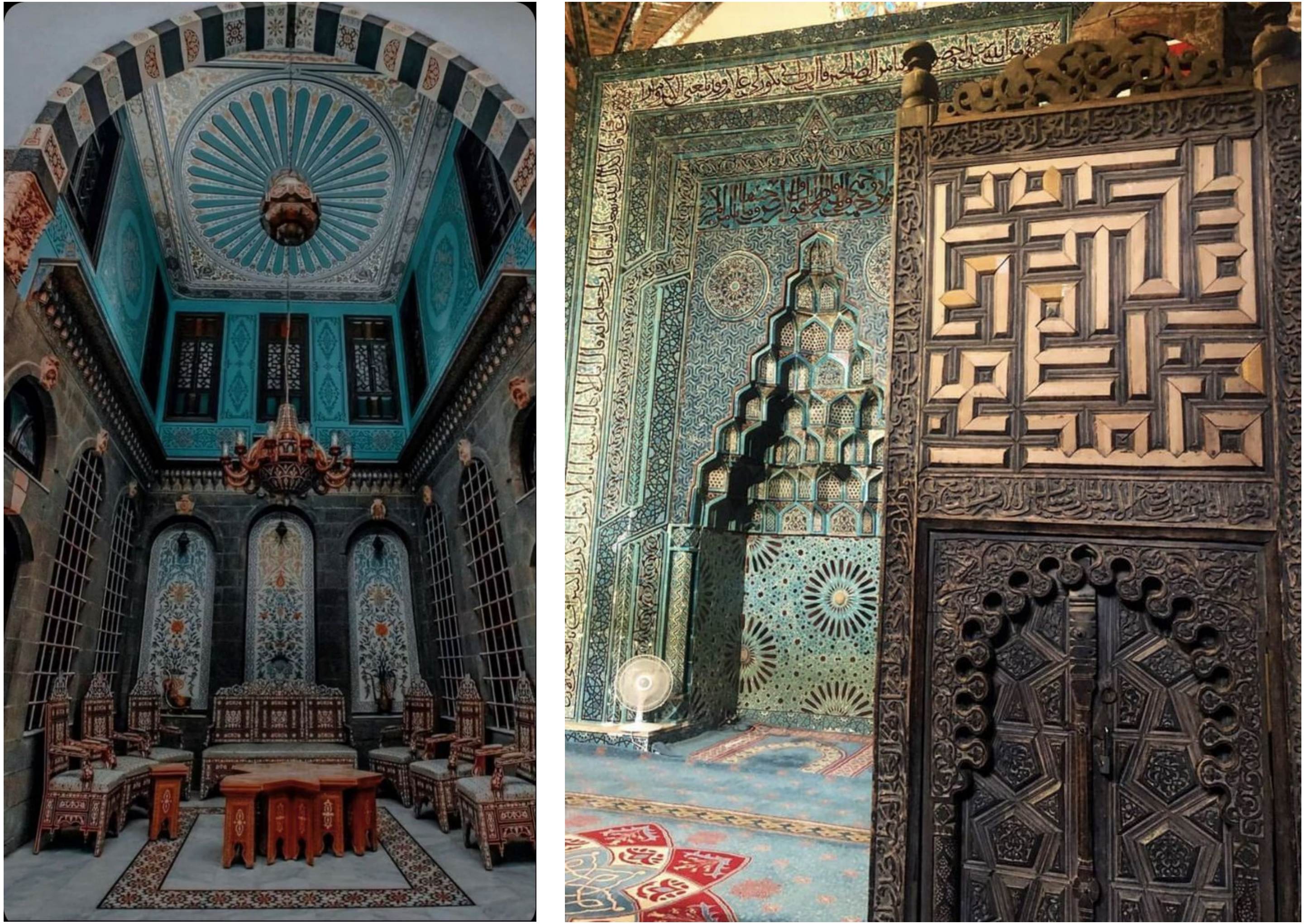




Shami room in National Museum in Damascus



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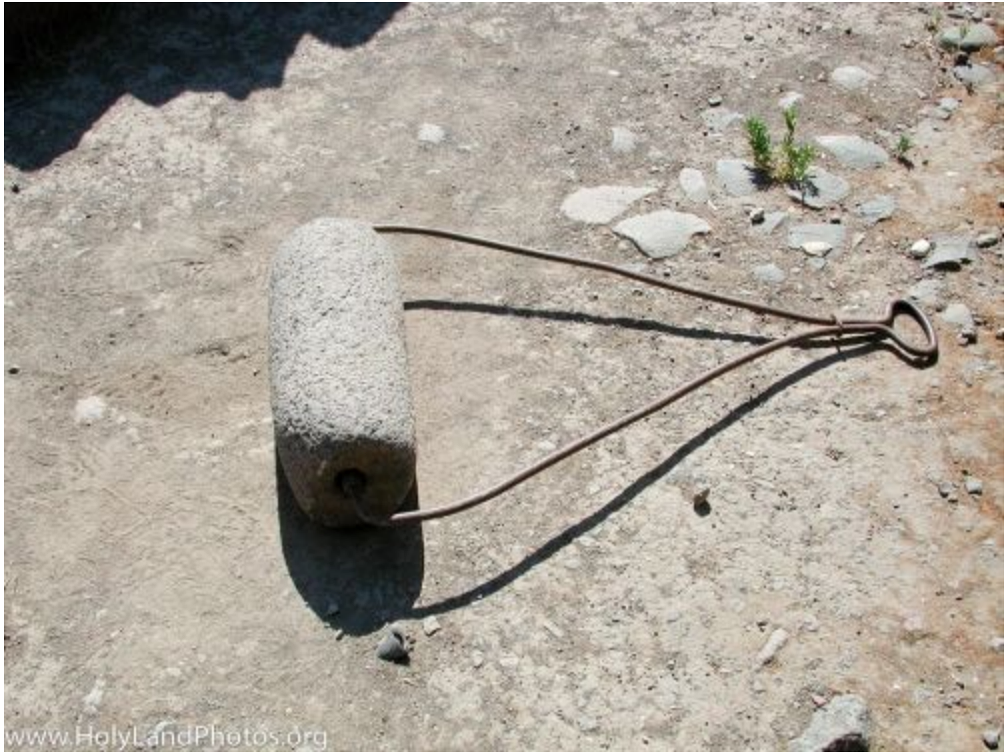
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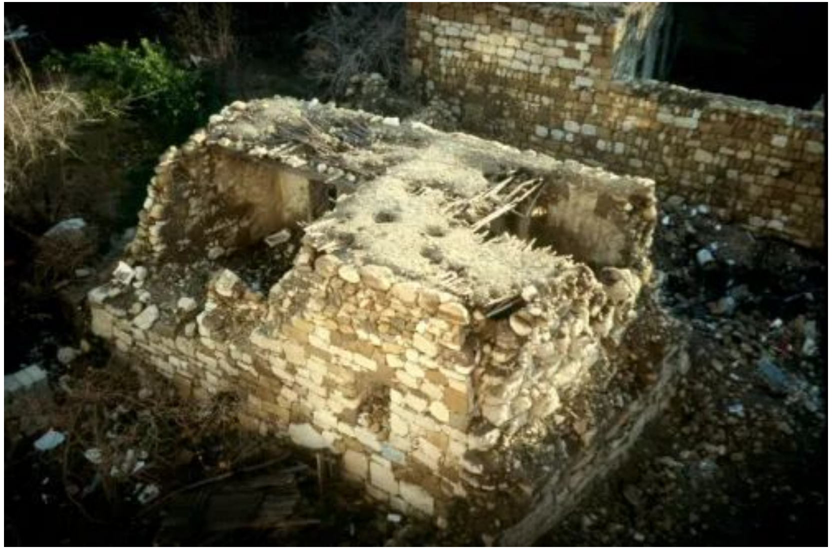

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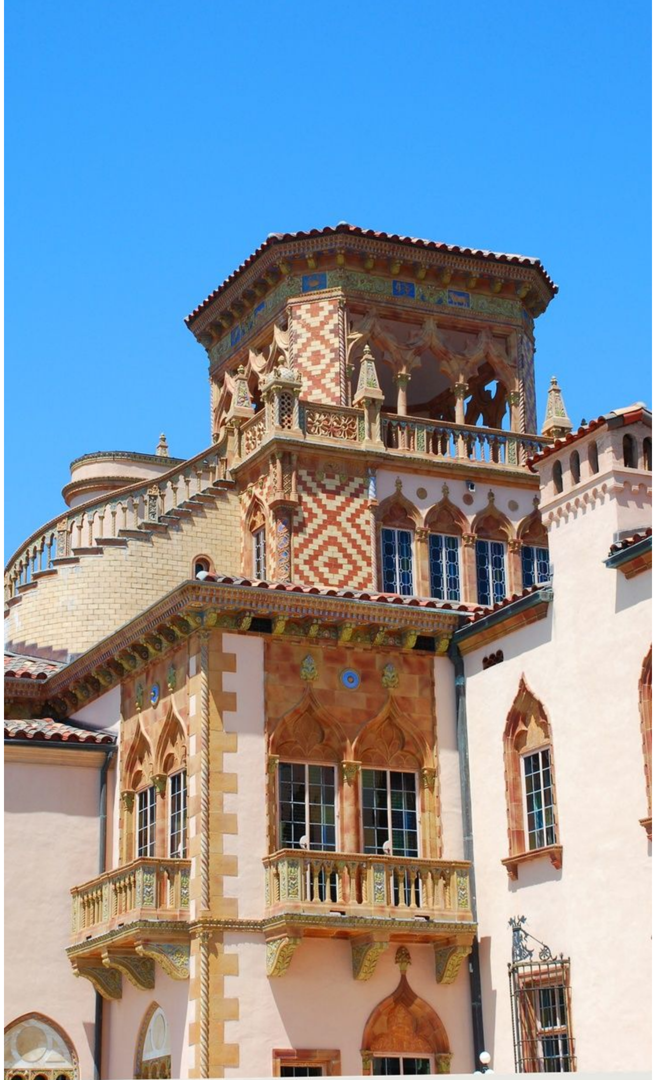

Tower of Ca 'd' Zan photo by G. A. Scobell

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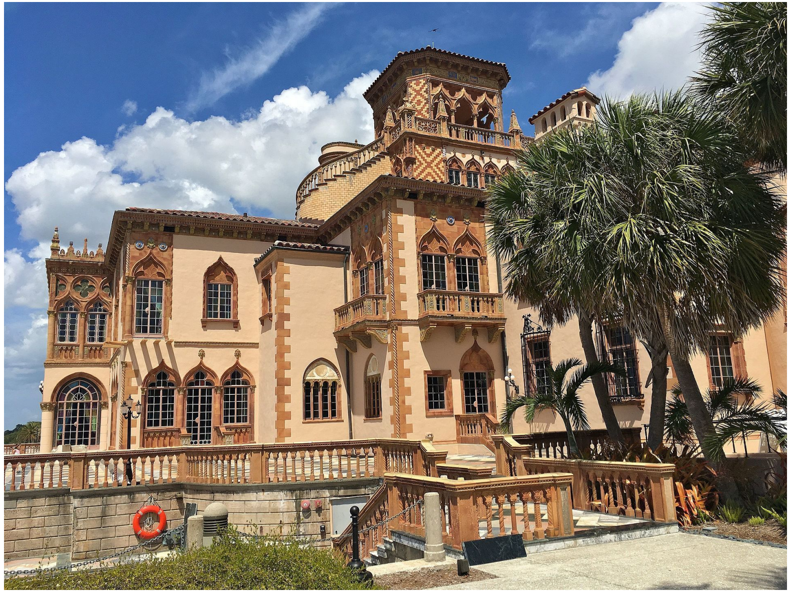
https://en.wikipedia.org/wiki/Ca'_d'Zan



Cà d'Zan (/kɑːˌdə.zɑːn/) is a Mediterranean revival residence in Sarasota, Florida, adjacent to Sarasota Bay.

Langton, Edward (2014). *Good and Evil Spirits: A Study of the Jewish and Christian Doctrine, Its Origin and Development*. Wipf and Stock Publishers. ISBN 978-1-62564-991-1. In ancient Israel a sacred tree was a necessary adjunct of an altar. Another adjunct was a pillar (mazzebah). In several instances a grave is said to be marked by the setting up of such a pillar. Thus concerning the burial of Rachel it is said, "And Jacob set up a pillar upon her grave: the same is the Pillar of Rachel's grave unto this day" (Gen. xxxv. 20; cf. 1 Sam. x. 2) There appears to be no reason for doubt that in all these cases the graves were places of worship, which at a later date were adapted to the worship of Yahweh.

https://en.wikipedia.org/wiki/Rachel%27s_Tomb

"Tombs". *www.jewishencyclopedia.com*. Retrieved 2016-08-30. Desecration of a tomb was regarded as a grievous sin, and in ancient times the sanctity of the grave was evidenced by the fact that it was chosen as a place of worship, thus explaining the circumstance that a sacred stone ("maẓẓebah") was set on Rachel's grave, and that sacred trees or stones always stood near the tombs of the righteous.

Matzevah or ***masseba***[1] (Hebrew: מַצֵּבָה *maṣṣēḇā*; "pillar") or **stele** (Greek: στήλην *stílin*) in the Septuagint, is a term used in the Hebrew Bible for a sacred pillar, a type of standing stone. The term has been adopted by archaeologists for Israelite and related contexts, such as the Canaanite and the Nabataean ones. Massebot can also mark graves.

The Hebrew word *matzevah* is derived from a root meaning 'to stand', which led to the meaning of 'pillar'.[2]

In transcription, many spellings are possible.

Use of the exclusive word[*clarification needed*] can be found in Genesis 28:18, 28:22, 31:13, 31:45, 35:14, 35:20, Exodus 24:4, Deuteronomy 16:22 and Hosea 3:4.

Jacob[edit]

Jacob set up four massebot in the canon.

- Bethel
- Mitzpah (והמצפה) (w-h-**mtzfh**)
- Bethel (again)
- Rachel's grave

In Genesis 28:22, Jacob says "and this stone, which I have set up for a *matzevah*, shall be God's house" and in Genesis 31:13 Yahweh says to Jacob "I am the God of Bethel [lit. "House of God"] where you anointed a *matzevah* and made a vow to me...".

"Jacob set a pillar upon her grave: that is the pillar of Rachel's grave unto this day." (Genesis 35:20) It could also stand as a witness: upon confronting Jacob in Gilead, Laban declared "This rock-pile is a witness, and this *matzevah* is a witness, that I will not pass this rock-pile, and you will not pass this rock-pile and this *matzevah* for evil." (Genesis 31:52)

Ras Macalister found a circle of ten or more massebot in his work in Gezer

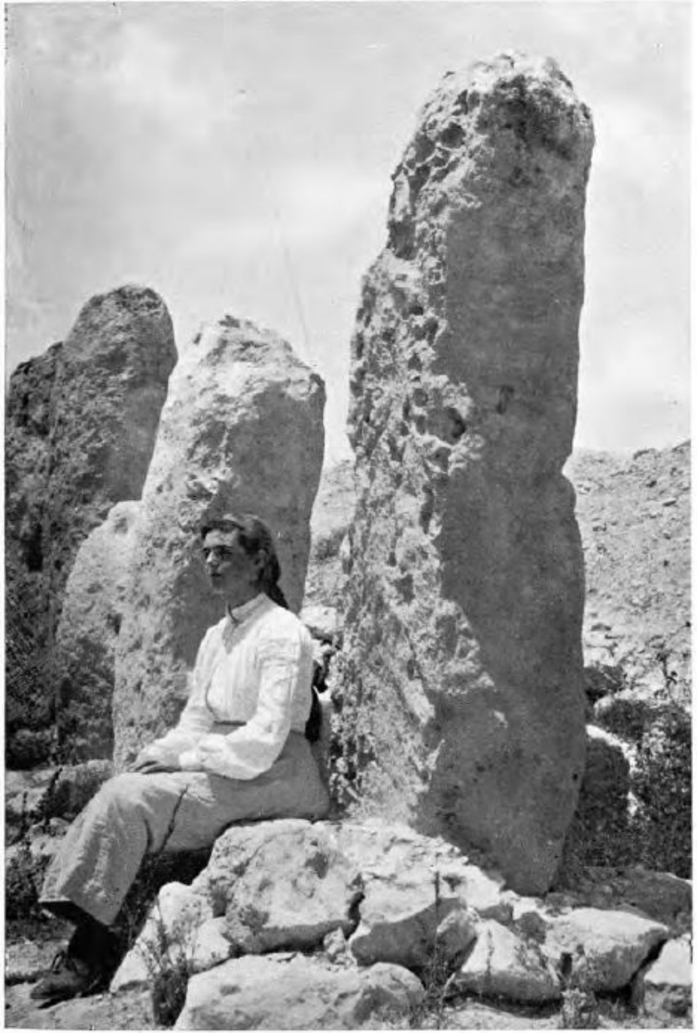
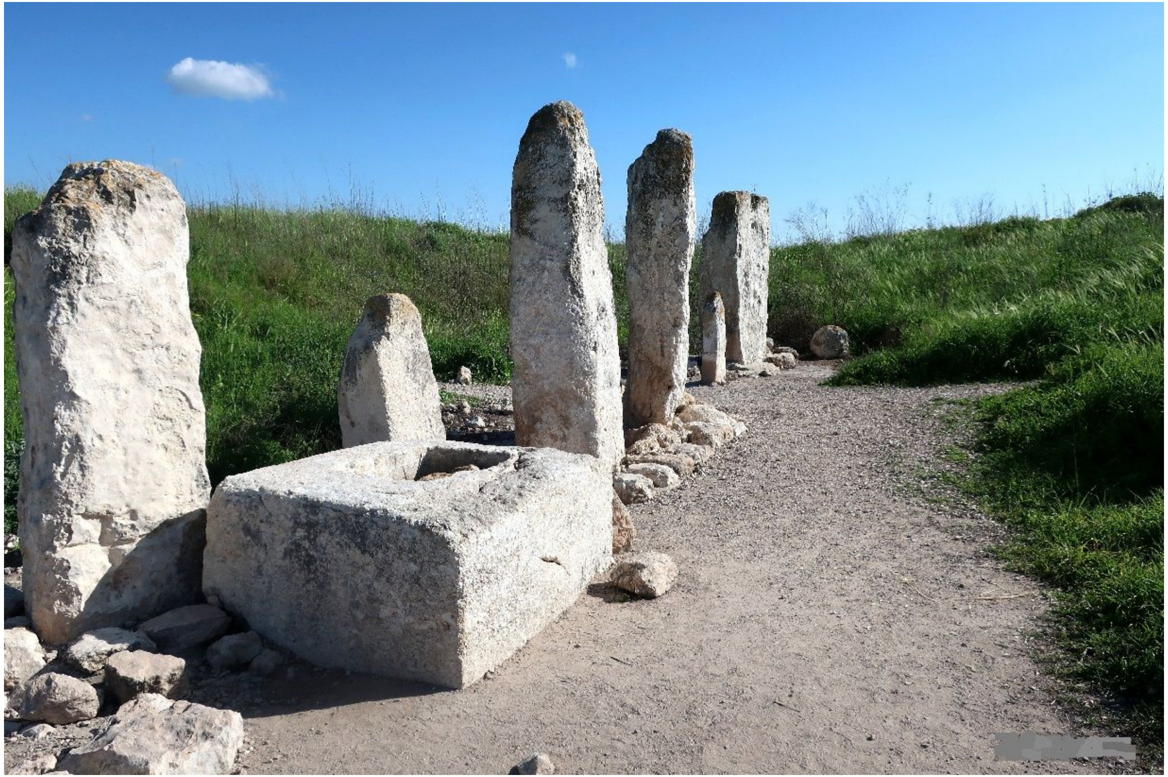


FIG. 14.—THE SEVENTH STONE OF THE HIGH PLACE.



רשות
הטבע
והגנים

الحديقة الوطنية تل الجزر
TEL GEZER NATIONAL PARK
אומי
זר

Welcome!

Tel Gezer is one of the most important biblical sites in Israel. Impressive structures were found here, including the city walls, a mighty tower and the monolith temple. All were built in the Canaanite period. The "Solomonic gate" and the Gezer calendar (the earliest ancient Hebrew inscription ever found) were also discovered. They are dated to the Israelite period (the tenth century BCE).

Enjoy your visit!

أهلاً وسهلاً!

تل الجزر هو أحد المواقع التوراتية الهامة في البلاد. وجدت فيه مبانٍ مثيرة، من بينها: أسوار المدينة، البرج العظيم ومعبد النصب التذكاري. كلها تعود إلى الفترة الكنعانية. بالإضافة إلى ذلك اكتُشفت "بوابة كاملة" وتقويم تل الجزر (أقدم كتابة عبرية تم اكتشافها) والتي يعود تاريخها إلى الفترة الإسرائيلية (القرن العاشر قبل الميلاد).

نزهة ممتعة!

אים!

אחד מהאתרים המקראיים
. נמצאו בו מבנים מרשימים,
העיר, המגדל האדיר ומקדש
מהתקופה הכנענית. כמו כן
שלמה" ולוח גזר (הכתובת
דומה ביותר שנמצאה)
לתקופה הישראלית (מאה
ן).

טיול נעים!

Please follow these rules:

- Do not damage the antiquities, flora or fauna! Do not carve, paint or otherwise mark the walls. Picking wildflowers and spice plants is prohibited!
- Walk only on marked trails.
- Vehicles, including bicycles, are not allowed on the site!
- Dogs are permitted only when leashed and muzzled. Dogs are not permitted in the water system.

الرجاء الالتزام بالتعليمات التالية:

- ممنوع إلحاق الضرر بالآثار والكائنات الحية والنبات! ممنوع النحت أو التلوين أو الرسم أو النقش على الجدران. ممنوع قطف الأزهار ونباتات التوابل!
- مسموح السير في السبل المؤشرة فقط.
- ممنوع الدخول بالمركبة بما في ذلك الدراجة الهوائية!
- إدخال الكلاب مسموح بشرط ان يكون على وجهها قناع ومربوطة بحزام! ممنوع ادخال الكلاب الى منشآت المياه.

ל הכללים אלה:
עתיקות, בחי ובצומח –
חרות, לצבוע או לסמן על
פת פרחים וצמחי תבלין –

תרת בשבילים המסומנים

ב, לרבות אופניים, אסורה!
ים מותרת רק עם מחסום
סת כלבים למפעל המים

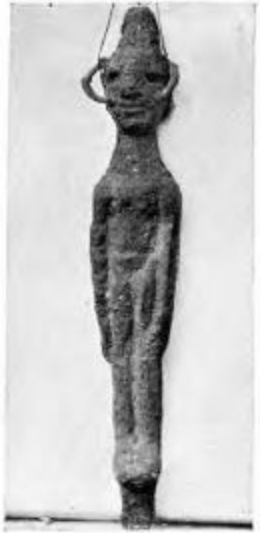


FIG. 19.—FIGURE OF THE "TWO-HORNED ASTARTE."

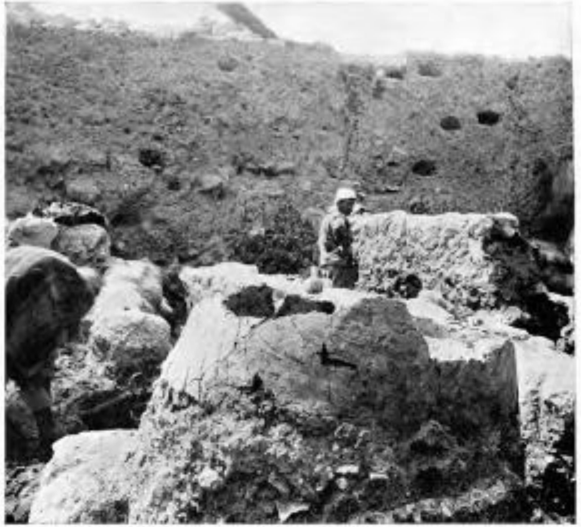


FIG. 20.—BAKING OVEN.

https://en.wikipedia.org/wiki/Gezer

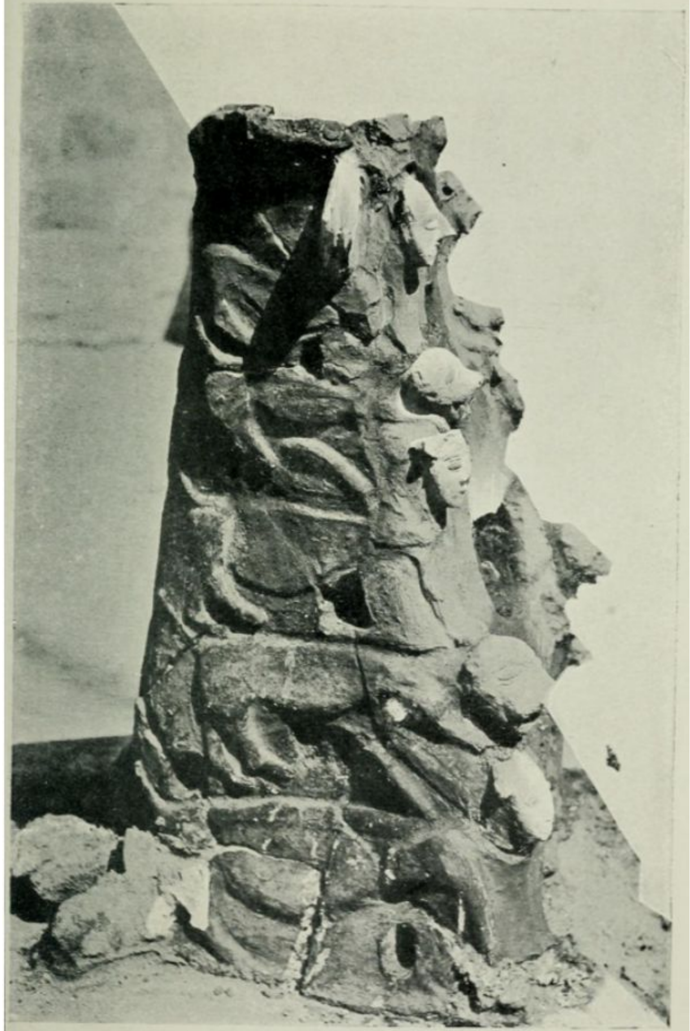


FIG. 13.—ALTAR FOUND AT TAANACH.

High places (Hebrew: במות, romanized: *bamoṯ*, singular במה *bamā*) are simple hilltop installations with instruments of religion: platforms, altars, standing stones, and cairns are common. Along with open courtyard shrines and sacred trees or groves, they were some of the most often-seen public places of piety in the ancient Near East. They appear in the early Bronze Age at the latest.[1]

From the Hebrew Bible and from existing remains a good idea may be formed of the appearance of such a place of worship. It was often on the hill above the town, as at Ramah (1 Samuel 9:12–14); there was a stele (*matzevah*), the seat of the deity, and a Asherah pole (named after the goddess Asherah), which marked the place as sacred and was itself an object of worship; there was a stone altar (מִזְבֵּחַ *mizbeḥ* "slaughter place"), often of considerable size and hewn out of the solid rock or built of unhewn stones (Exodus 20:21), on which offerings were burnt; a cistern for water, and perhaps low stone tables for dressing the victims; sometimes also a hall (לִשְׁכָּה *lishkah*) for the sacrificial feasts.[2]

The bamah of Megiddo

https://en.wikipedia.org/wiki/High_place

I know of two such trees, each called شجرة إم شراطيط (mother of rags tree) where people tie rags and make wishes, one in **#rashaya** / **#راشيا** and the other in **#botmeh** / **#بطمة**.

Noun

شجرة • (šajara) f (singulative, collective شجر m (šajar), paucal شجرات (šajarāt))

1. tree

Noun

إم • (ʔimm) f (*plural* إمات (ʔimmāt) *or* إمهات (ʔimmahāt))

1. mother

In Arabic dialects, particularly in the Levant and the Gulf, the word "sharaṭīṭ" شراطيط refers to torn fabrics, worn-out rags, or very old and unusable clothing. In English, the equivalent is "rags," which also refers to: old pieces of cloth used for cleaning or wiping dirt; and worn-out and torn clothing Origin and semantic development: Original root: Its roots trace back to the Classical Arabic word "shirṭah" (with a short "i" sound), which in dictionaries means a torn or cut piece of cloth.

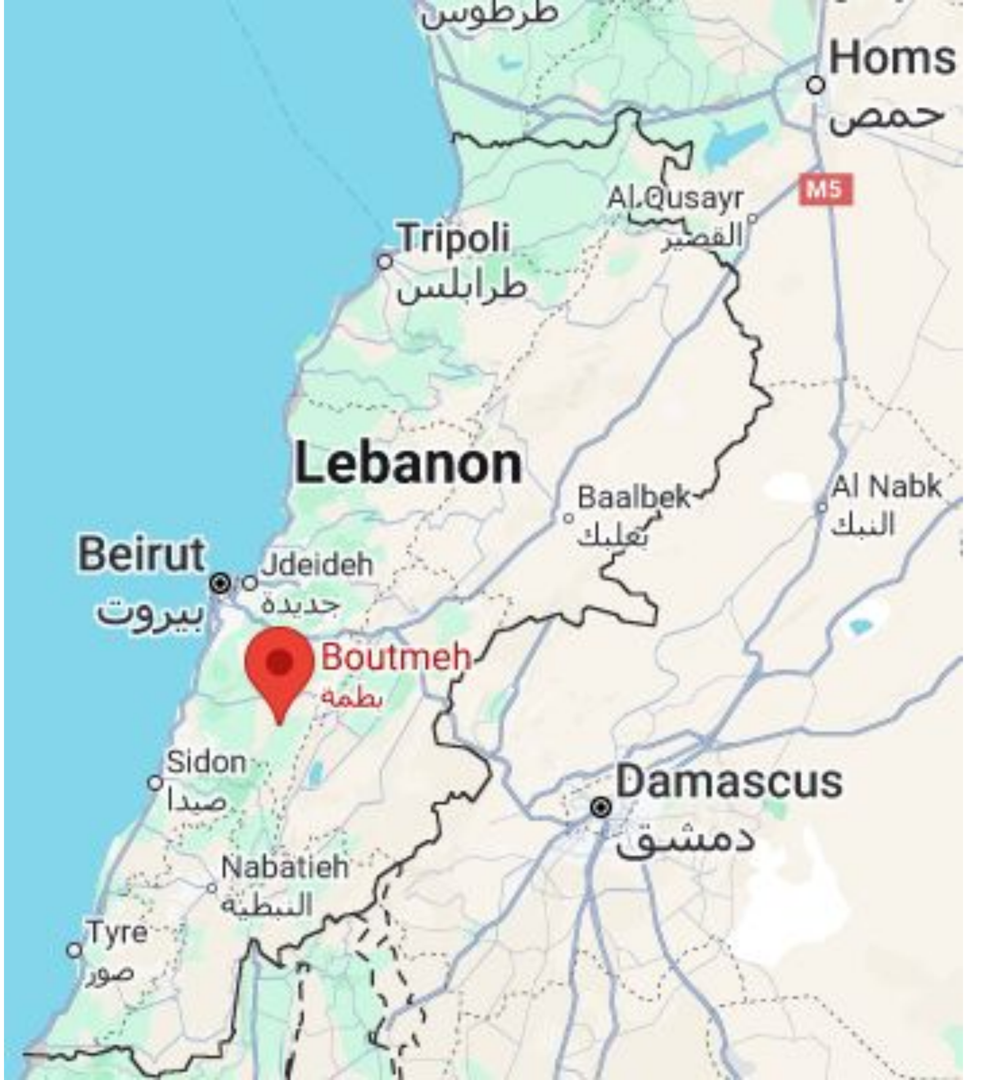
Click it. 1 video to see.

https://www.tiktok.com/@cedrusk/video/7156344192665390342

The town’s name has its origin in both the Syriac and Arabic languages and means "the terebinth tree." Boutmeh is characterized by the presence from archaeological vestiges on its grounds, such as sarcophagi and troughs going up at the time Phoenician, and it also shelters forests of cedars.

https://boutmeh.com/

https://wikimapia.org/4328954/Boutmeh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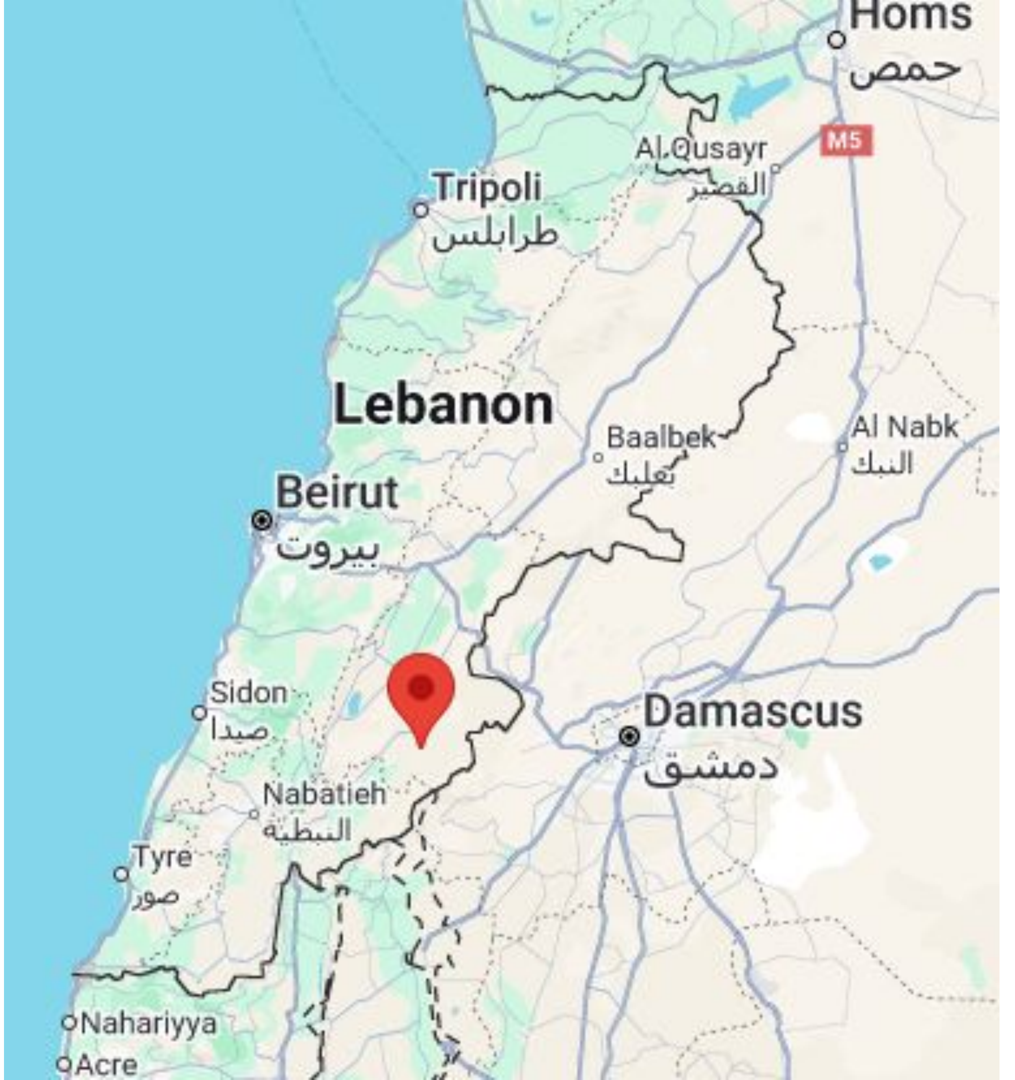
Al Nabk
النبك
Beirut
بيروت
Jdeideh
جديدة
Boutmeh
بطمة
Sidon
صيدا
Damascus
دمشق
Nabatieh
النبطية
Tyre
صور

Rashaya, **Rachaya**, **Rashaiya**, **Rashayya** or **Rachaiya** (Arabic: راشيا), also known as **Rashaya al-Wadi** or **Rachaya el-Wadi** (and variations), is a town of the Rashaya District in the **west** of the Beqaa Government of Lebanon.[2] It is situated at around 1,200 metres (3,900 ft) above sea level on the western slopes of Mount Hermon, south east of Beirut near the Syrian border, and approximately halfway between Jezzine and Damascus.[3][4]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Beirut
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Nahariyya
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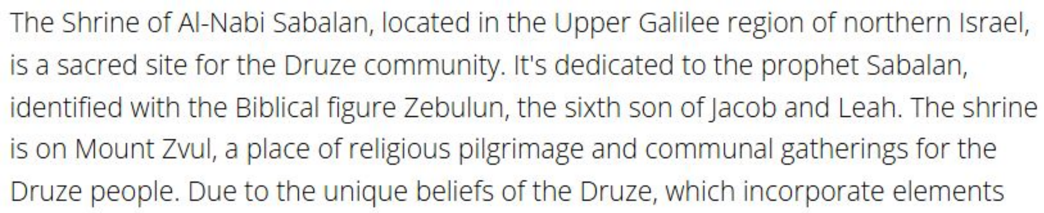


The Shrine of Al-Nabi Sabalan, located in the Upper Galilee region of northern Israel, is a sacred site for the Druze community. It's dedicated to the prophet Sabalan, identified with the Biblical figure Zebulun, the sixth son of Jacob and Leah. The shrine is on Mount Zvul, a place of religious pilgrimage and communal gatherings for the Druze people. Due to the unique beliefs of the Druze, which incorporate elements

https://web.pinsteps.com/place/6768e393?l=en

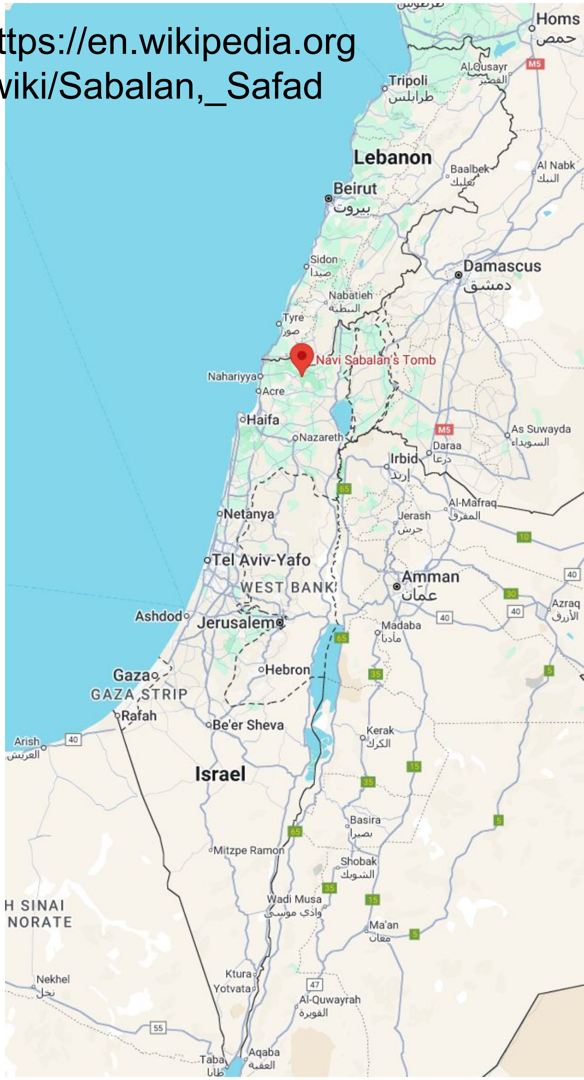
https://en.wikipedia.org/wiki/Sabalan,_Safad

Sabalan (Arabic: سبلان, *Sabalân*) was a Palestinian Arab village in the Safad Subdistrict, located 15.5 kilometers (9.6 mi) northwest of Safad. It stood at an elevation of 800 meters (2,600 ft) above sea level overlooking the Druze village of Hurfeish (now a Druze town).

In 1881, the PEF's *Survey of Western Palestine* (SWP) described 'Neby Sebelan' as "a village, built of stone, surrounding the tomb of the Neby Sebalan; containing about 100 Moslems; on top of high hill, with figs, olives, and arable land. There are four good springs to the east, besides cisterns."[6][7] Some believe Sabalan is supposed to be Zebulun, the son of Jacob, while others claim he was a *da'i* ("missionary") who joined the Druze religion and helped promote it in the region.[8]

Two hundred meters from the tomb of Nabi Sabalan there is a sacred grove that is covered with colorful rags and intact cloths that the locals call Omm i sh-sharayet (Mother of rags). An Arabic proverb "Mithil i sh-sharayet" (like the mother of the rags, means these trees), describes a person who is dressed with old used rags (Vilnay 1963). Tristram (1898:401) also mentioned, "Eastern travelers will recall 'Mother of rags' on the outskirts of the desert, a terebinth covered with the votive offerings of superstitions or affection." This custom is widespread in all the Druze villages in Galilee (Schiller 2000; our observations) and also in southern Lebanon (Khnefis 2000).

https://www.jstor.org/stable/4256604?read-now=1&seq=6#page_scan_tab_contents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Nabatieh
Tyre
Navi Sabalan's Tomb
Nahariyya
Acre
Haifa
Nazareth
Irbid
Daraa
As Suwayda
Netanya
Jerash
Al-Mafraq
Tel Aviv-Yafo
WEST BANK
Amman
Ashdod
Jerusalem
Madaba
Azraq
Gaza
GAZA STRIP
Hebron
Rafah
Be'er Sheva
Kerak
Arish
Israel
Basira
Mitzpe Ramon
Shobak
Wadi Musa
SINAI
Ma'an
Nekhel
Ktura
Yotvata
Al-Quwayrah
Taba
Aqaba

In the 10th century a Karaite, Sahel b. Matsliakh, who lived in Palestine, complained that Jews tied rags to sacred trees as votive offerings (Vilnay 1963), a custom, that violates Jewish laws, which forbids any worship of objects (Exodus 24:4; Deuteronomy 5:8).

Amuka (Hebrew: עֲמֻקָּה) is a community settlement near Safed in the Upper Galilee in northern Israel. It belongs to the Merom HaGalil Regional Council. It is named for the Biblical city of the same name, which is presumed to be located near the present-day settlement. In 2022 it had a population of 159.[1]

There is a large ruined building above the burial place of Jonathan ben Uzziel. In the 19th century, the explorer Victor Guérin saw there "the base of a pillar and a number of hewn stones - the remnants of an old structure, possibly a synagogue."[2]Tzvi Ilan writes that today some of the hewn stones are centralized in the center of the ruin like a platform for worship. West of the platform is a rectangular area of 20 by 30 meters appropriate for a synagogue. In the past there was a marble board with a figure of a grapevine.

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Jerash
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Ashdod
Jerusalem
Madaba
Azraq
Gaza
GAZA STRIP
Rafah
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Be'er Sheva
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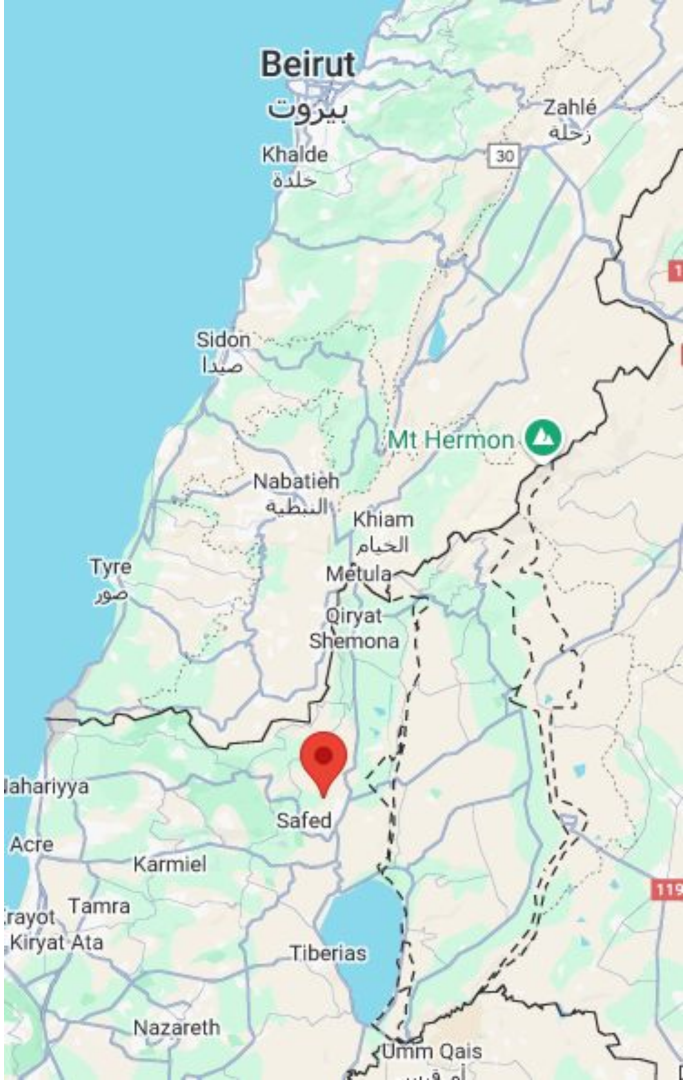
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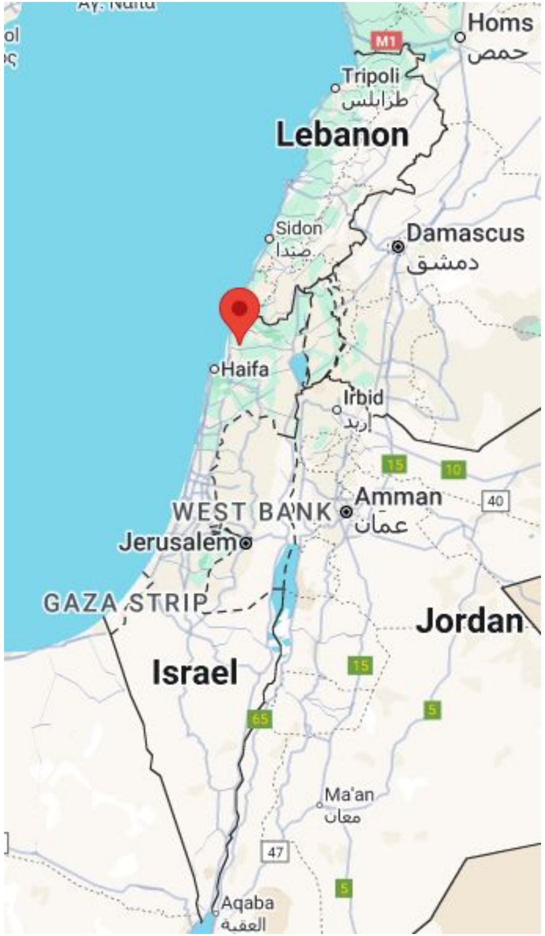
Metula
Qiryat Shemona
Nahariyya
Safed
Acre
Karmiel
Tamra
Kiryat Ata
Tiberias
Nazareth
Umm Qais

Abu Snan (Arabic: أبو سنان, romanized: *Abū Sinān*, Hebrew: אַבּוּ סְנָן) is an Arab village and locality in the Galilee, part of the Northern District of Israel. With an area of 4,750 dunams (4.75 km²). It acquired recognition as an independent local council in 1964.[*citation needed*] It is a religiously-mixed village of Arabs, with a Muslim majority, along with sizable Druze and Arab-Christian minorities.[3] According to the Israel Central Bureau of Statistics (CBS), in 2022 Abu Snan had a total population of 14,687.[1]

https://en.wikipedia.org/wiki/Abu_Snan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Aqaba
العقبة

Sidon
صيدا
Haifa
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History[edit]

Abu Snan is an ancient village site, where old dressed stones have been reused in modern houses. Graves, oil or vine-presses, and cisterns have been found cut in rock.[4]

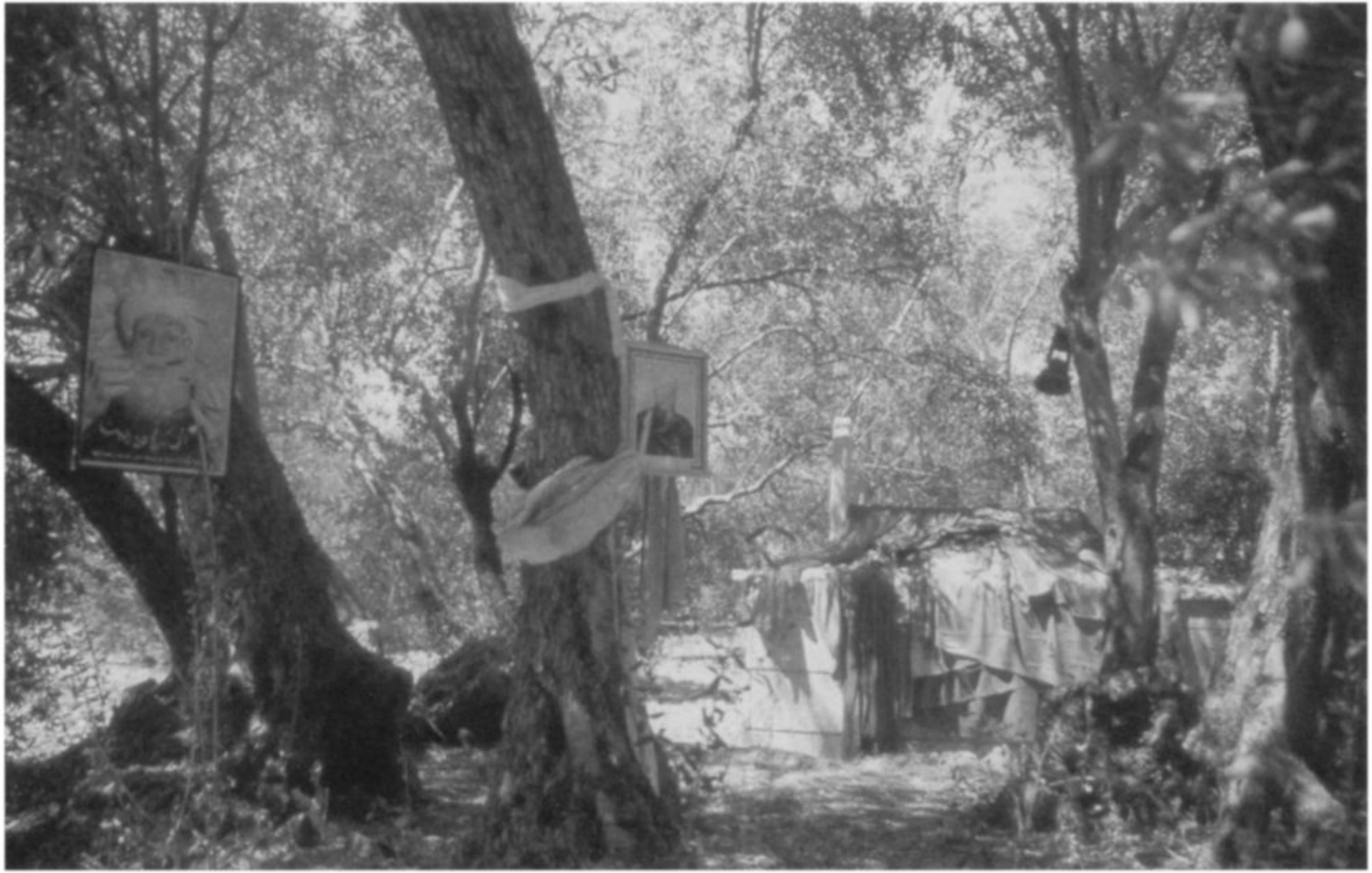


Fig. 1. Old olive trees at the tomb of Sheikh Abdallah, one of the "dispersers" of the Druse religion (11th century) at Abu Snan, Lower Galilee. Note the rags and pictures of important present-day religious leaders. People light candles on the tombstone for personal requests. This place is also highly respected by Arab and Christian worshippers. (Photo by Shay Levy).

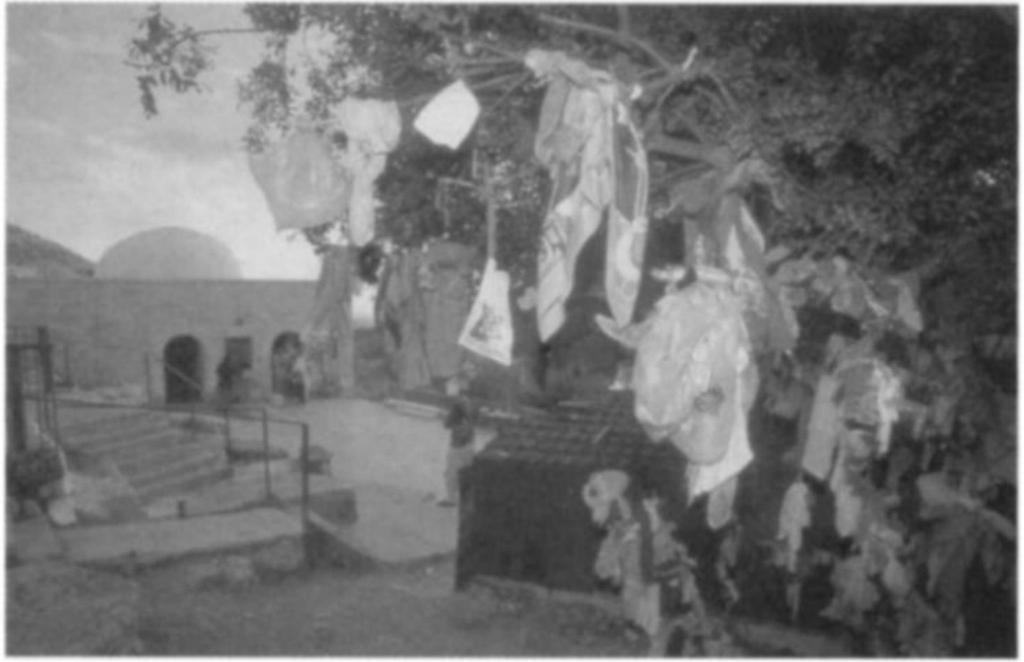


Fig. 2. “Rag tree” near the 11th century tomb of Rabbi Jonathan Ben Uziel. Amuqua, Upper Galilee. Modern visitors to this place are often interested in the subject of match-making, a tradition that remains alive today amongst the Jews of Israel. To ensure the fulfillment of a request, people tie a piece of cloth to the tree to establish contact with the magical powers of this righteous man. (Photo Shay Levy).

In Bet Jann (a Druze village in Upper Galilee) is the tomb of Baha id Din who is sacred to the Druze. The pilgrims on their way to the tomb tie rags on various bushes along the steep way to indicate the path. People rest beneath these bushes and express their thanks for the shade that they give. The bushes are blessed because they mark the way to the holy grave (6).

De Bunsen (1910:245) described in detail the pilgrimage of a mother with her sick baby to a sacred tree in southern Syria (northern Israel today): "The baby still wears a ragged little cotton shirt under the swaddling band, and from this the mother carefully tears a rag ... She holds the polluted discolored thing-the holy thing-the little rag in her hand. All the fever and the pain and the weakness of her child is concentrated and bound up in the rag. It was her duty to bring the concentrated evil, that heavy-laden rag, into contact with the holy, life-giving tree. The rag must be bound to it, cast off upon it branches . . .

To Ensure a Good Harvest

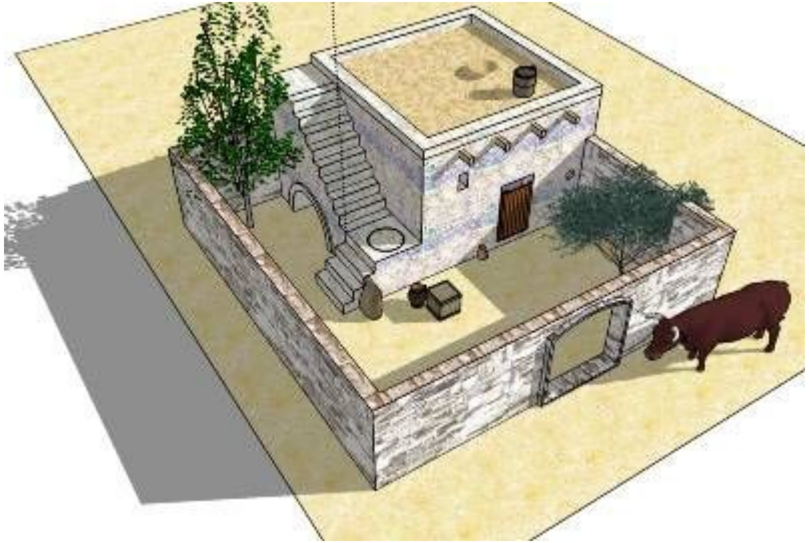
In French Sudan (Mossi tribe near Niger border) people hang cloths and different objects on sacred trees to ensure a good harvest from the crops (Frazer 1963). A similar ceremony not related to sacred trees is described by Session (1889:5) from Lebanon, "On Epiphany, the fruit-trees are said to bow their heads in adoration of Christ, and then women hang a piece of dough [bread of life, and sacred as well; see below] wrapped in a cloth on the bough of a tree."

Arraf (1993) noted that green and white are the prominent colors of rags in Israel. Green is common in agricultural areas in the northern part of the country, whereas white is more common in the desert in the southern regions. According to this author, green symbolizes the continuity of the good life and the color of God's angels' clothes; white symbolizes purity, clean hands, and good intentions. White is highly visible under the desert conditions. The Koran (76: 21; Khan 1971 translation) tells about the righteous in paradise that "They will wear garments of fine green silk." Ahmed (1992:167) stated that the "Islam very color is green and its concept of the good life, Paradise, is repeated with gardens, orchards and rivers."

Green is the sacred color of the Moslem world. In the 18th century, the Moslem rulers of Palestine forbade the Jews to wear green garments (Ya'ari 1946). Elijah, one of the most revered prophets in the Islam world, is called El-Khadir meaning "The Green." The green color was blessed by him and his followers (Augustinovic 1971). Local people told us "We consider our lord El-Khadir-green, thus we put a green rag [on the sacred tree] for Barake [a general divine blessing] (Mumammed Ali Khaldi, Khawaled, pers. comm.). Rags put on saints' tombs are frequently green. Pieces of green rags of high quality (in Arabic Stdra) are often worn as necklaces or on hands as amulets and for Barake; afterward they are left on the tomb or on a

Greek Orthodox are white as a symbol of purity (Edna Heichal, The Israeli Archive of Folklore, Haifa University, pers. comm.). Today in Israel one finds cloths and rags of various colors and it is not obvious if green is still the most common (Khnefis 2000; our observations).

https://bet-ilim.blogspot.com/2011/12/inside-ancient-canaaniteisraelite-house.html



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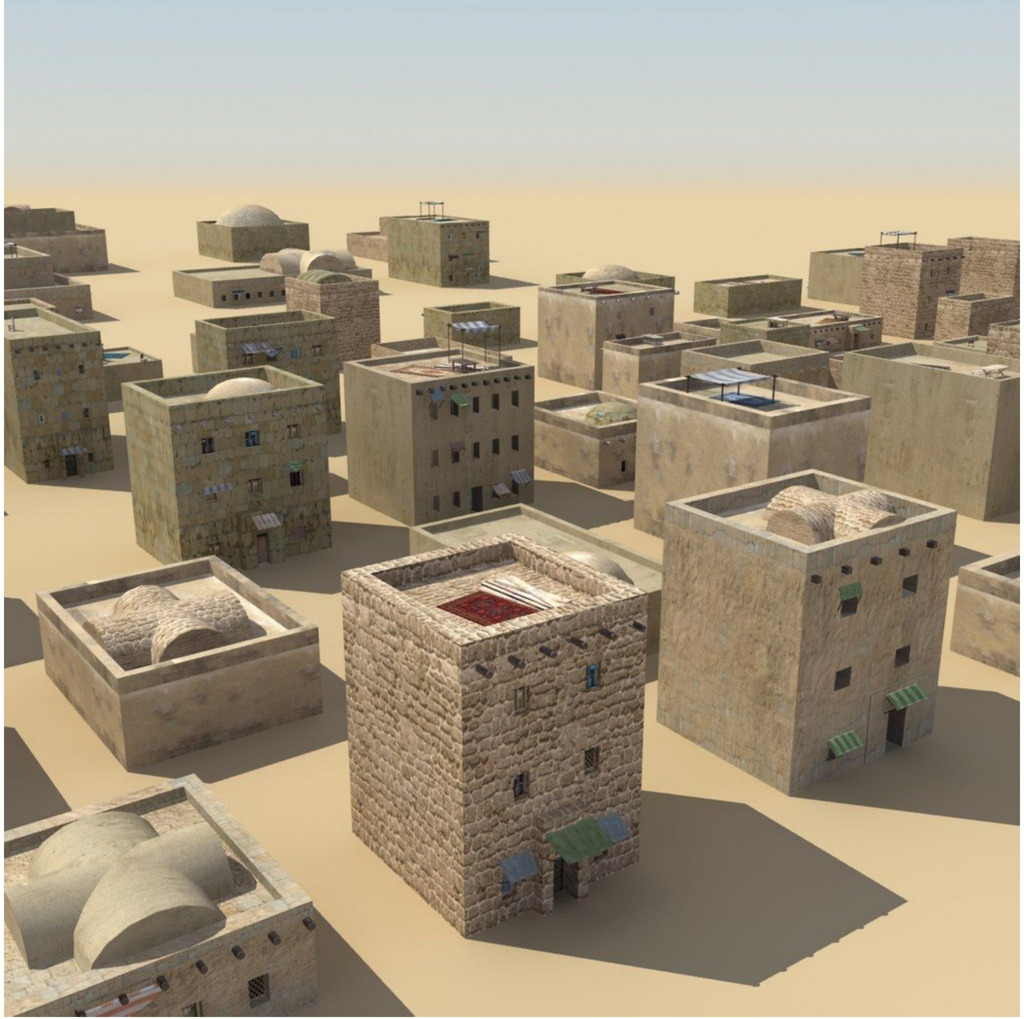

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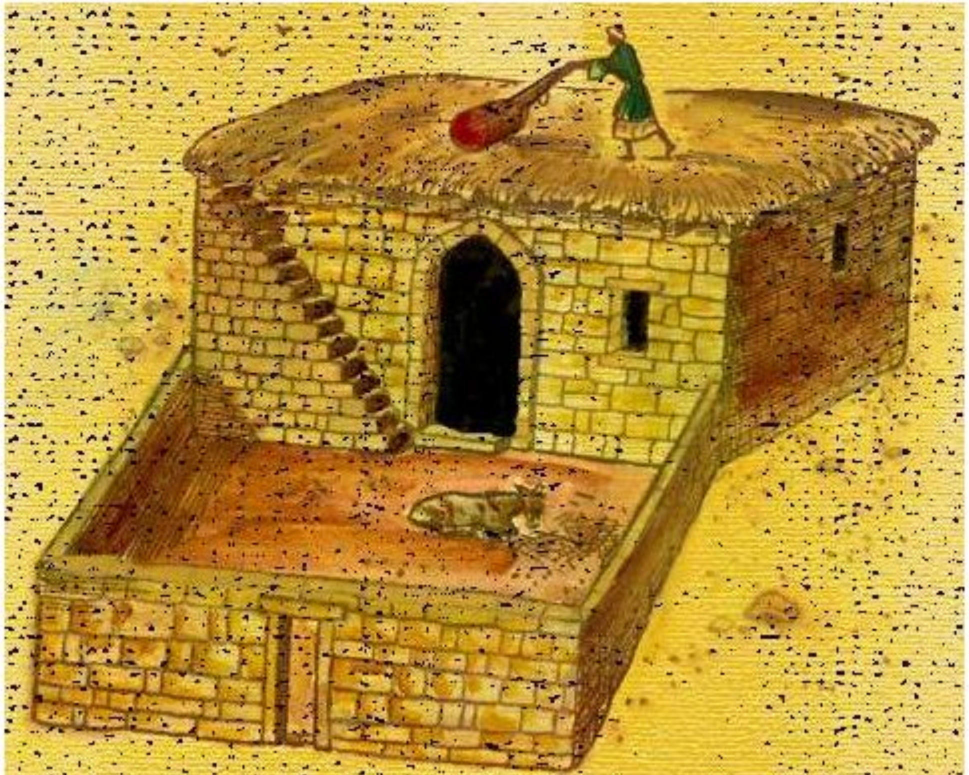
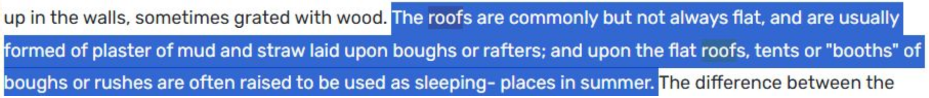
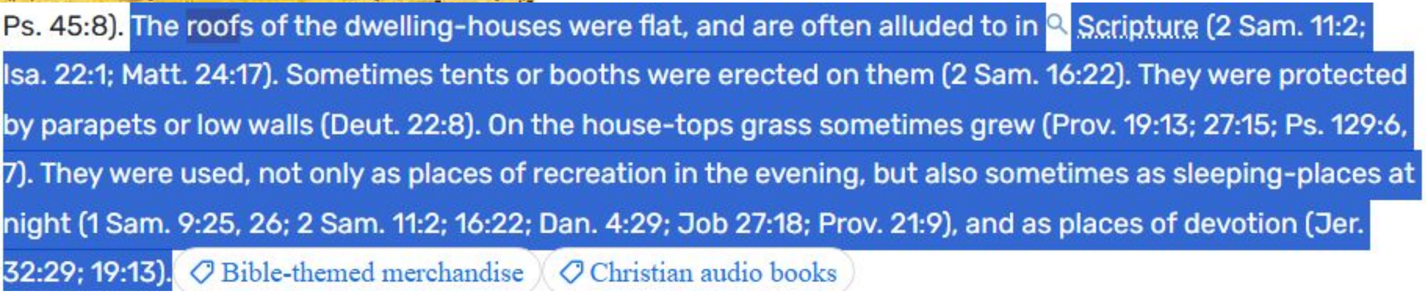


https://bible-history.com/sketches/ancient-israelite-house



up in the walls, sometimes grated with wood. The roofs are commonly but not always flat, and are usually formed of plaster of mud and straw laid upon boughs or rafters; and upon the flat roofs, tents or "booths" of boughs or rushes are often raised to be used as sleeping- places in summer. The difference between the

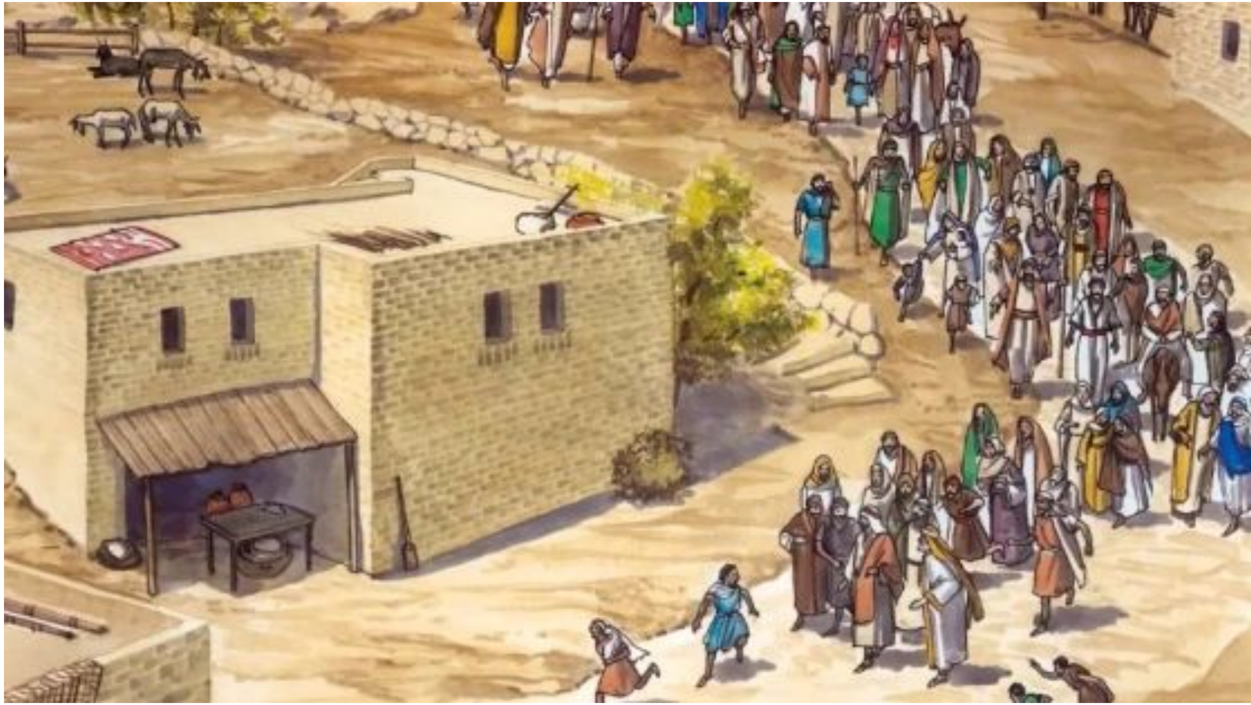


Ps. 45:8). The roofs of the dwelling-houses were flat, and are often alluded to in Scripture (2 Sam. 11:2; Isa. 22:1; Matt. 24:17). Sometimes tents or booths were erected on them (2 Sam. 16:22). They were protected by parapets or low walls (Deut. 22:8). On the house-tops grass sometimes grew (Prov. 19:13; 27:15; Ps. 129:6, 7). They were used, not only as places of recreation in the evening, but also sometimes as sleeping-places at night (1 Sam. 9:25, 26; 2 Sam. 11:2; 16:22; Dan. 4:29; Job 27:18; Prov. 21:9), and as places of devotion (Jer. 32:29; 19:13).

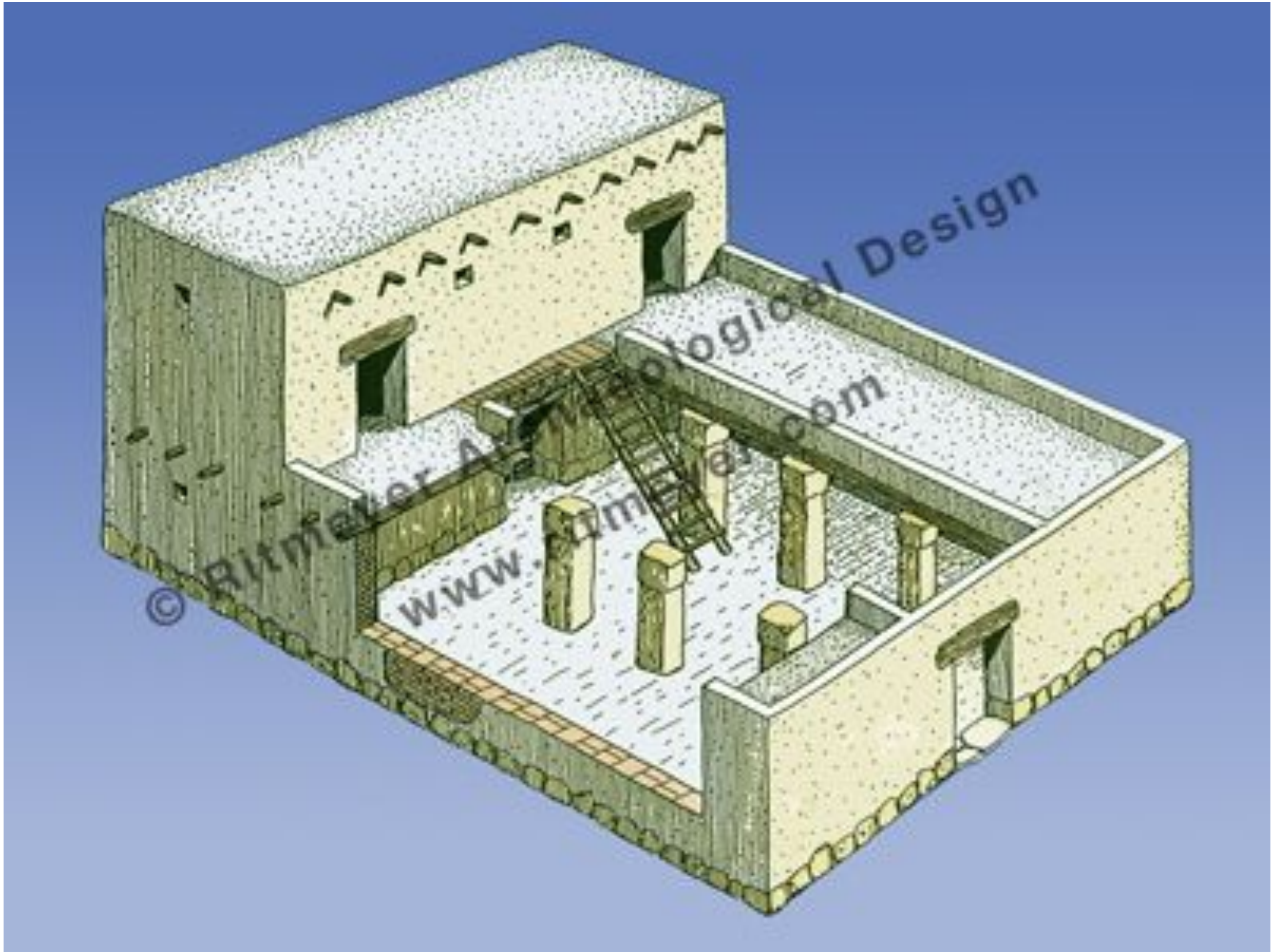
"hall of judgment." In no point do Oriental domestic habits differ more from European than in the use of the roof. Its flat surface is made useful for various household purposes, as drying corn, hanging up linen, and preparing figs and raisins. The roofs are used as places of recreation in the evening, and often as sleeping-places at night. 1Sa 9:25,26; 2Sa 11:2; 16:22; Job 27:18; Pr 21:9; Da 4:29 They were also used as places for devotion and even idolatrous worship. 2Ki 23:12; Jer 19:13; 32:29; Zep 1:6; Ac 10:9 At the time of the feast of tabernacles booths were erected by the Jews on the top of their houses. Protection of the roof by parapets was enjoined by the law. De 22:8 Special apartments were devoted in larger houses to winter and summer

In Bible times, the rooftop is also a very different cultural space than roofs today in our American context. The ancient roof was used as a bedroom, a dining room, a closet, a chapel and a stage.

Roofs on the common Israel four-room houses, **which we learned about in a previous post,** were flat. This enabled people to use the roof as another living space or for storage. The roof was reached by either a staircase or a wooden ladder. The roof was made on top of wooden beams, which ran from the top of one wall to the other wall, with a layer of sticks or reeds between the beams. Then, everything was covered with layer of mud. Roofs in wealthier homes during the Roman era had terra cotta tiles.



https://kbonikowsky.com/2022/03/16/rooftops-faith-turns-roofs-into-doors/



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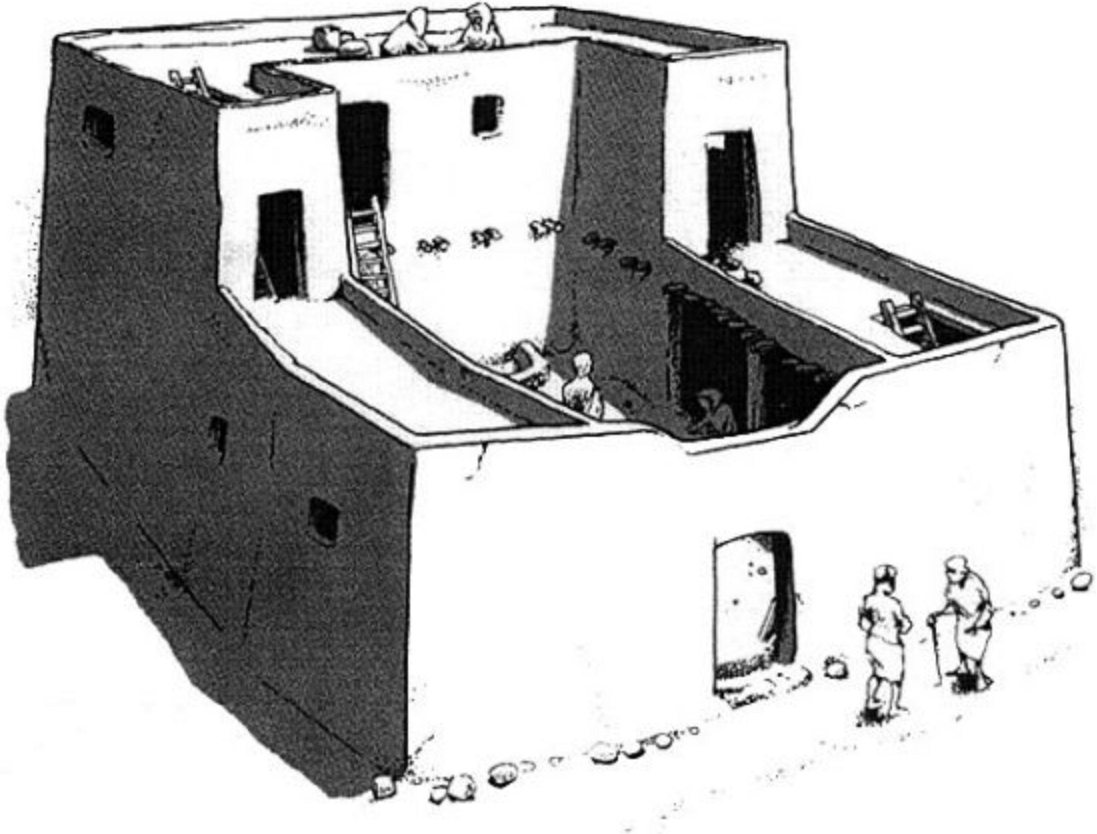
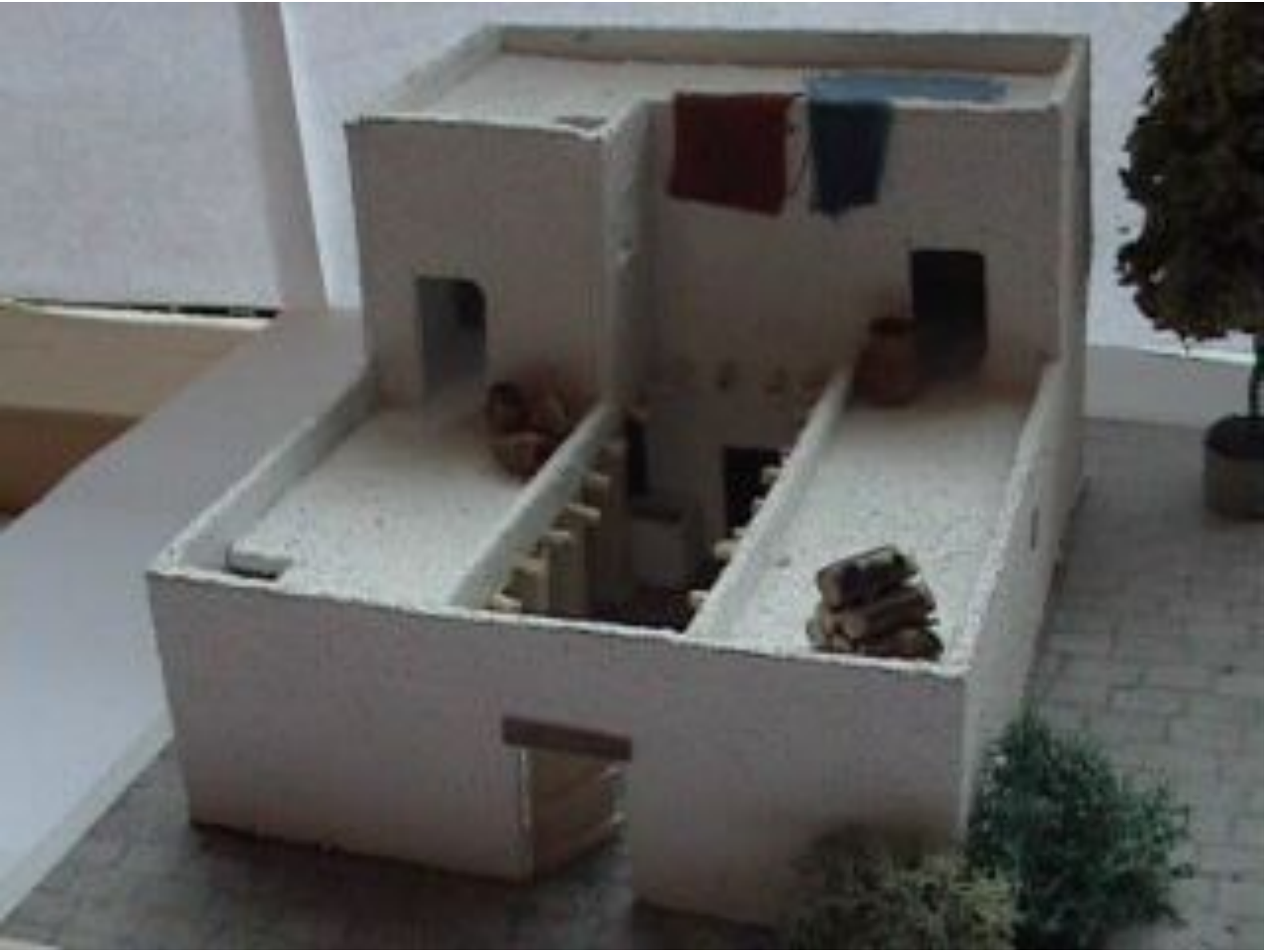
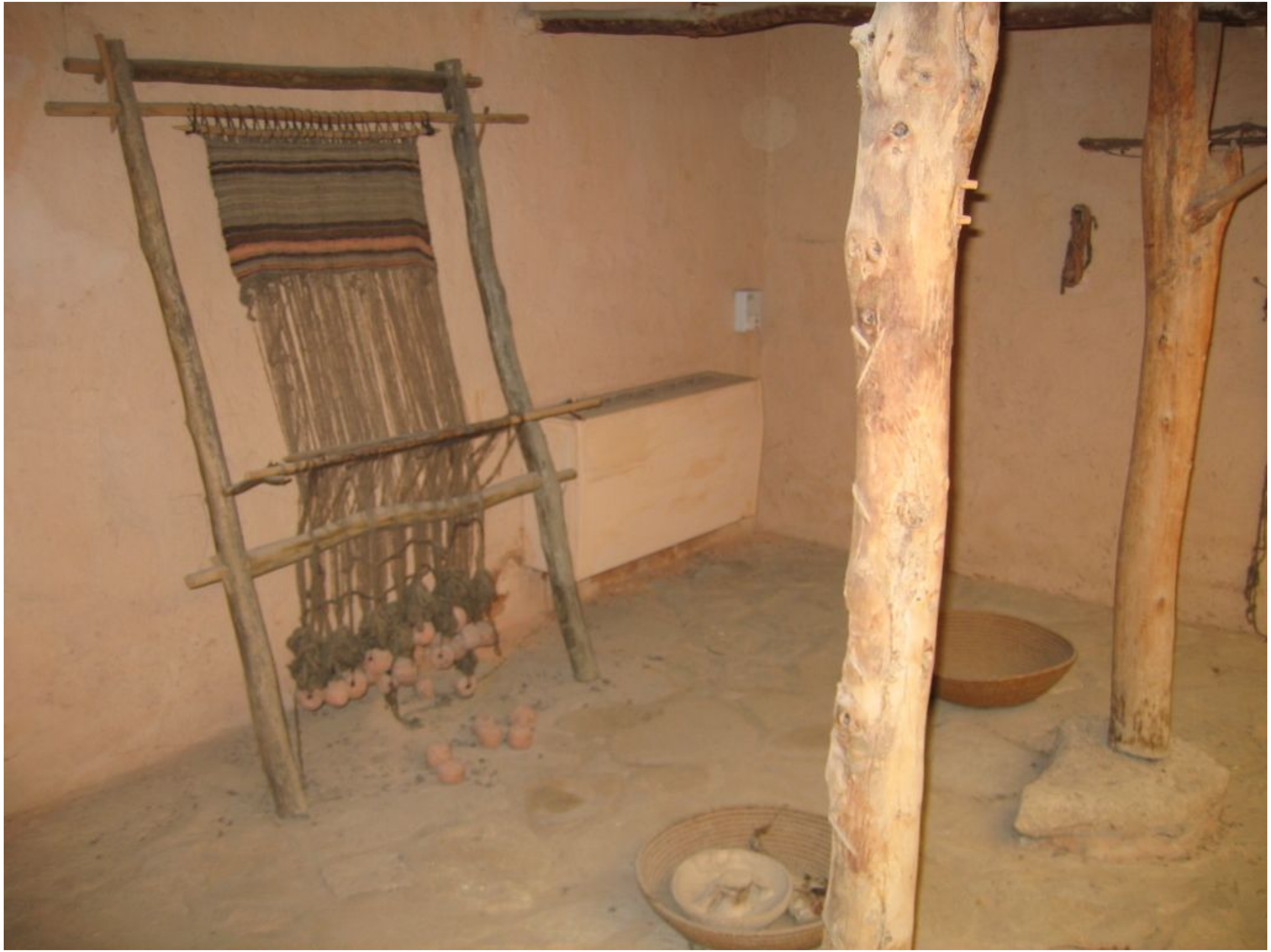
Four-roomed house such as that of Obed-edom – Ritmeyer Archaeological Design



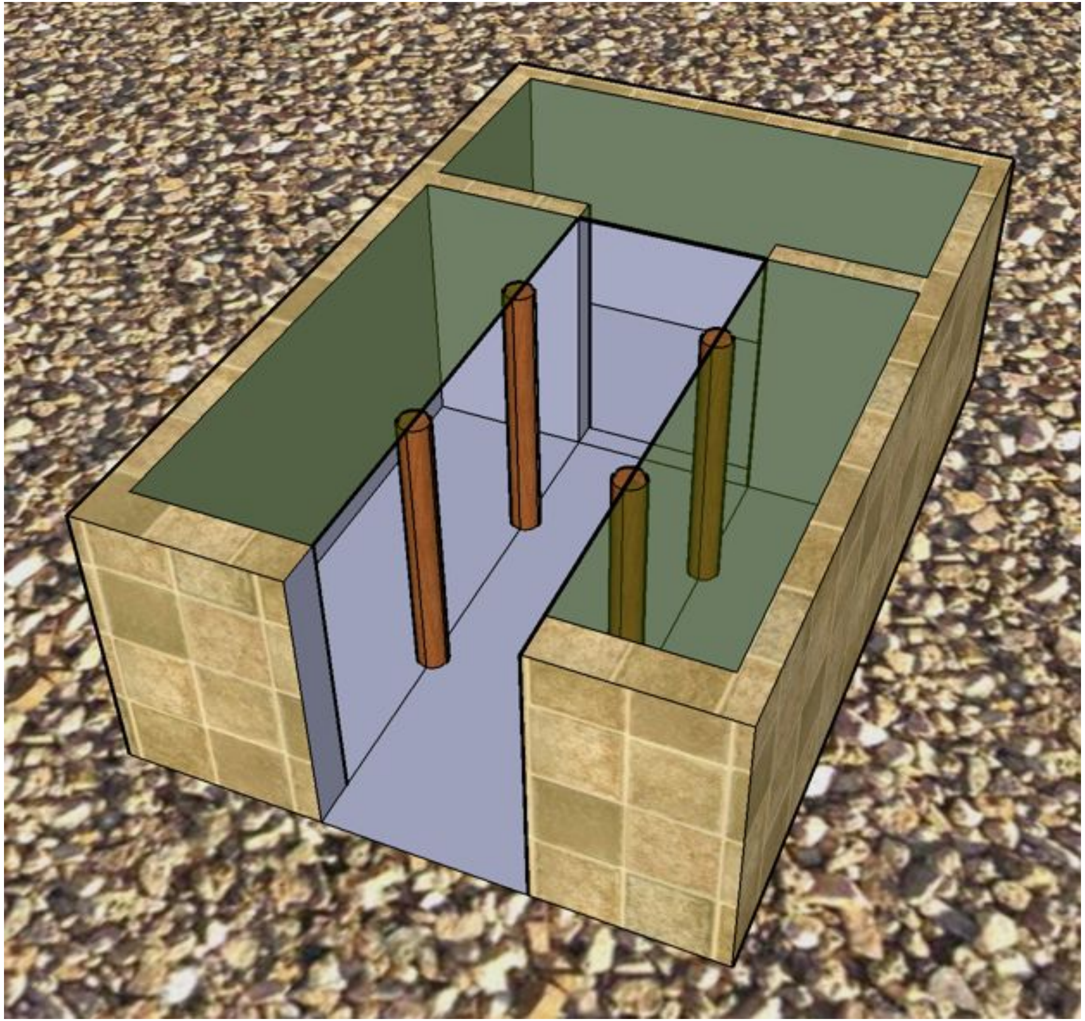


A **four-room house**, also known as an "Israelite house" or a "pillared house" is the name given to the mud and stone houses characteristic of the Iron Age of Levant.

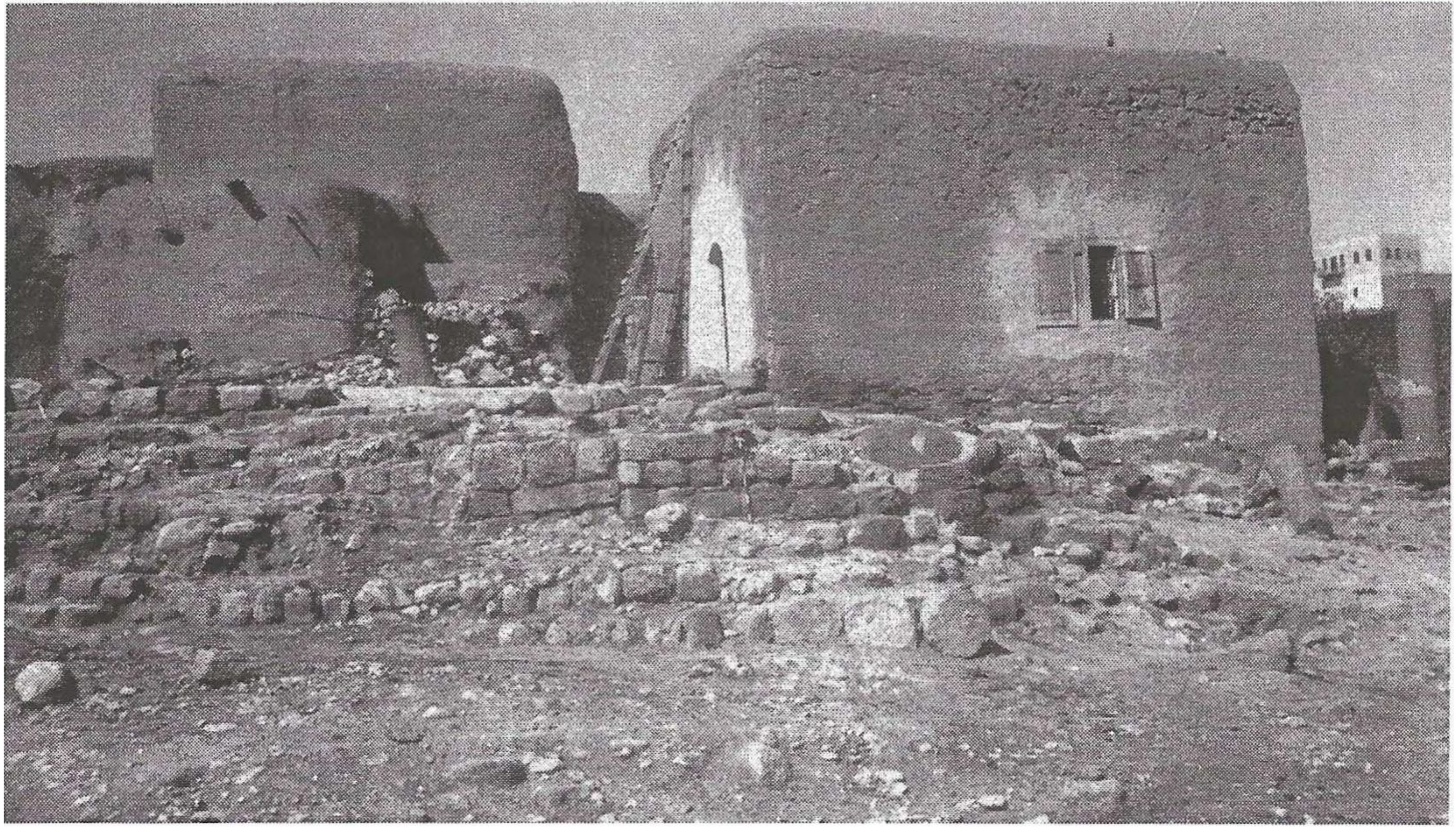
https://en.wikipedia.org/wiki/Four-room_house



A reconstructed Israelite house, 10th–7th centuries BCE, Eretz Israel Museum, Tel Aviv, Israel

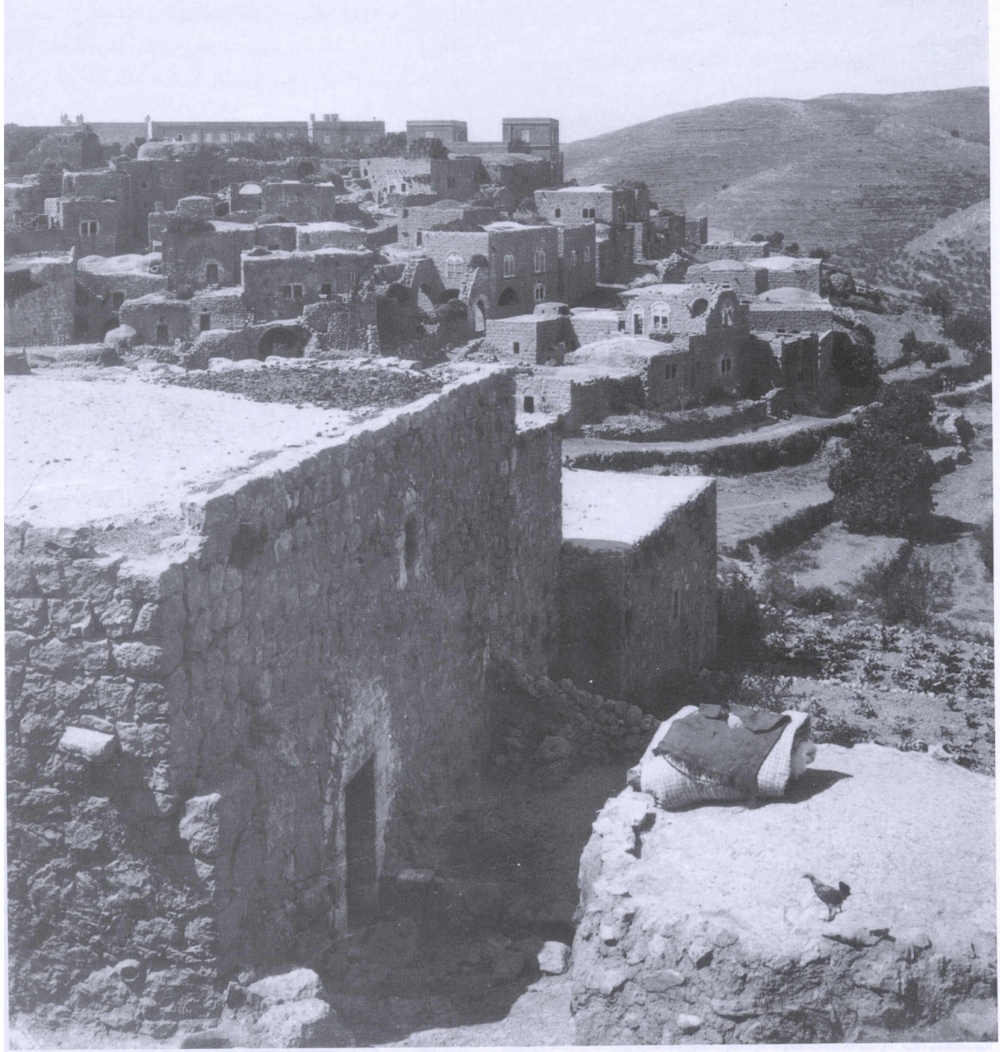


Digital 3D reconstruction of basic space distribution



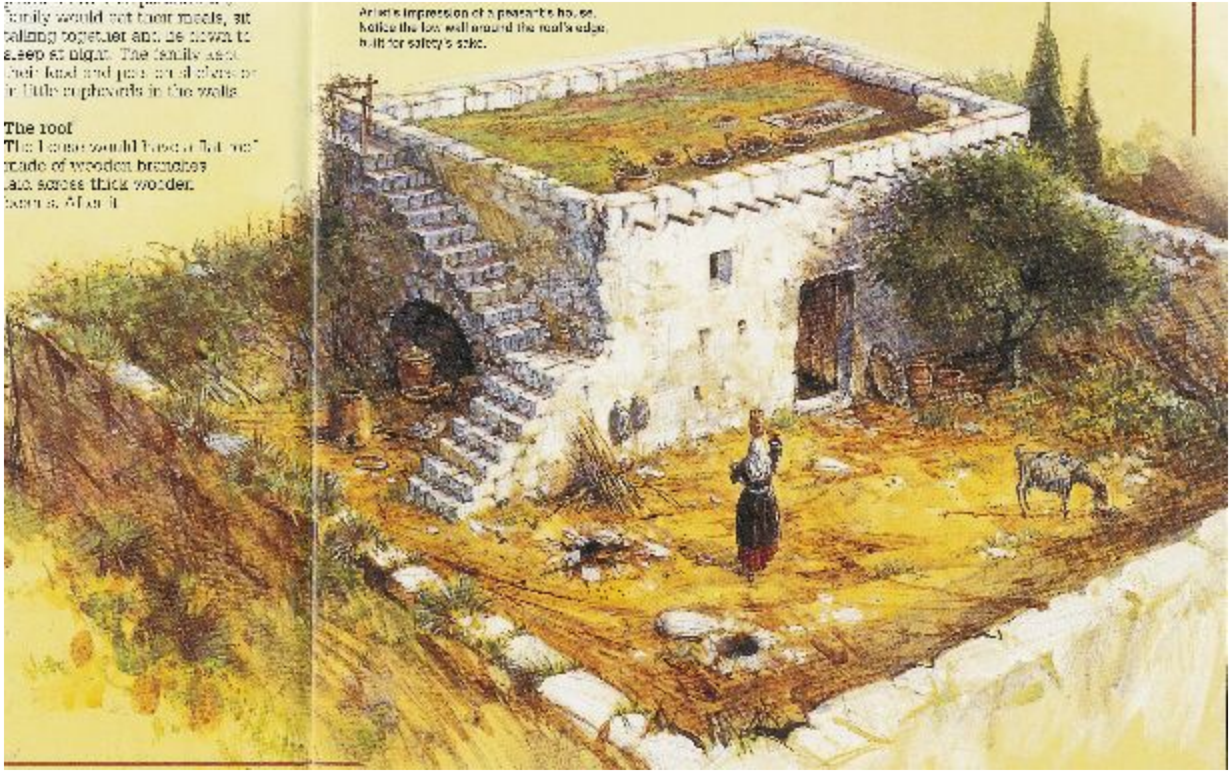
https://en.wikipedia.org/wiki/Lajjun

Lajjun (Arabic: اللجّون, *al-Lajjūn*) was a large Palestinian Arab village located 16 kilometers (9.9 mi) northwest of Jenin and 1 kilometer (0.62 mi) south of the remains of the biblical city of Megiddo.



الحي القديم في القرية (قبل سنة ١٩٣٥) [عين كارم]

https://www.palestineremembered.com/Jerusalem/Ayn-Karim/Picture49.html



family would eat their meals, sit talking together and lie down to sleep at night. The family kept their food and pots on shelves or in little cupboards in the walls.

The roof

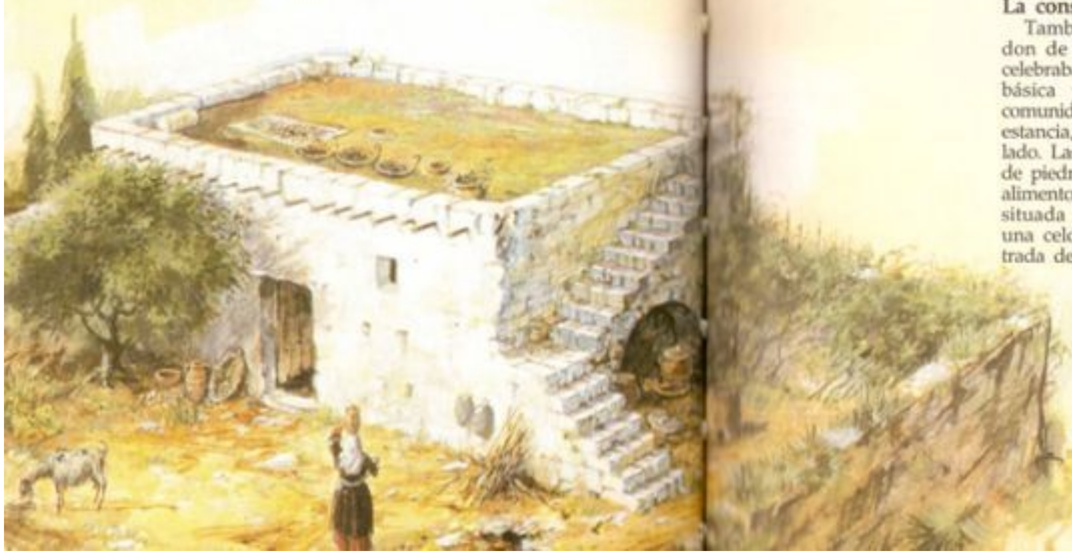
The house would have a flat roof made of wooden branches laid across thick wooden beams. After it

Artist's impression of a peasant's house. Notice the low wall around the roof's edge, built for safety's sake.

https://firstcenturypalestinejl.weebly.com/culture-and-lifestyle.html

Casas de ladrillo

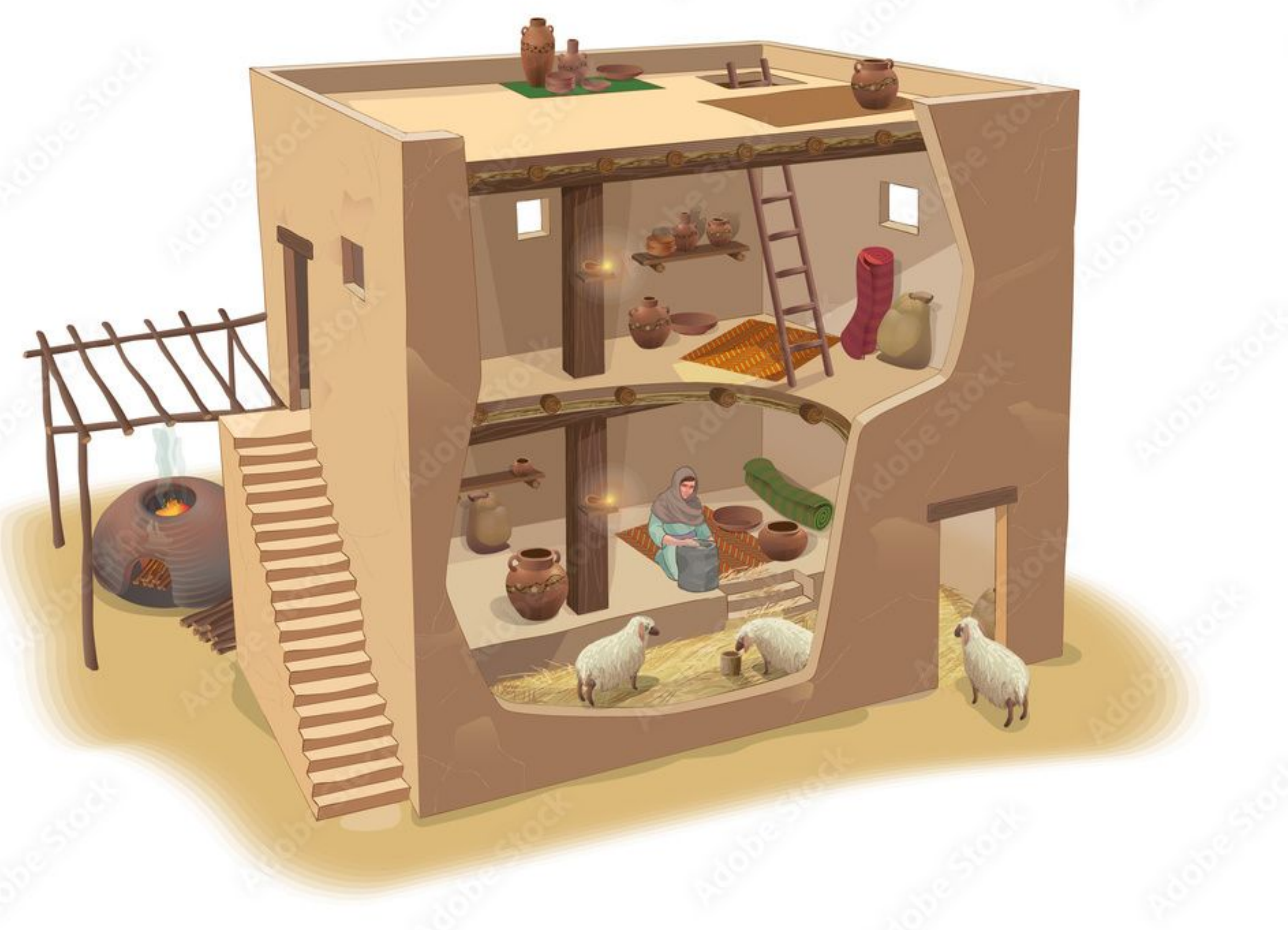
Cuando los seminómadas israelitas, acaudillados por Josué, se apoderaron de las ciudades y pueblos cananeos, la arquitectura doméstica se había desarrollado en gran manera desde los refugios empleados cuando los moradores en cuevas salieron de ellas. Se habían desarrollado casas a partir de la vivienda en forma de colmena, donde el suelo estaba a nivel inferior que el exterior, hasta llegar a la casa rectangular de una sola habitación que sigue en existencia en la actualidad.



Inicialmente, las casas se hacían con ladrillos secados al sol, pero la tecnología fue avanzando hasta que fue posible cocer los ladrillos en un horno, y hasta que se comenzaron a construir toscas casas de piedra y mampostería. No fue hasta la época del reino estable bajo Salomón que se empleó la piedra trabajada para construcciones domésticas. Esto se hizo posible al poderse emplear herramientas de hierro para dar forma y acabar las piedras. En Galilea, la piedra era normalmente basalto negro, y en la costa era limolita amarilla; pero en la mayor parte del país la piedra era blanca.

La construcción de las casas

También las casas eran consideradas como un don de Dios, y cuando se construía una casa se celebraba un acto de dedicación (Dt. 20:5). La casa básica para los miembros más pobres de la comunidad que vivían en el campo tenían una sola estancia, de alrededor de tres metros (10 pies) de lado. Las paredes eran gruesas, hechas de ladrillo o de piedras y cascotes, y tenían nichos para guardar alimentos y utensilios. Había una pequeña ventana, situada bastante alta, y en ocasiones cerrada por una celosía de madera (Pr. 7:6) para evitar la entrada de intrusos.



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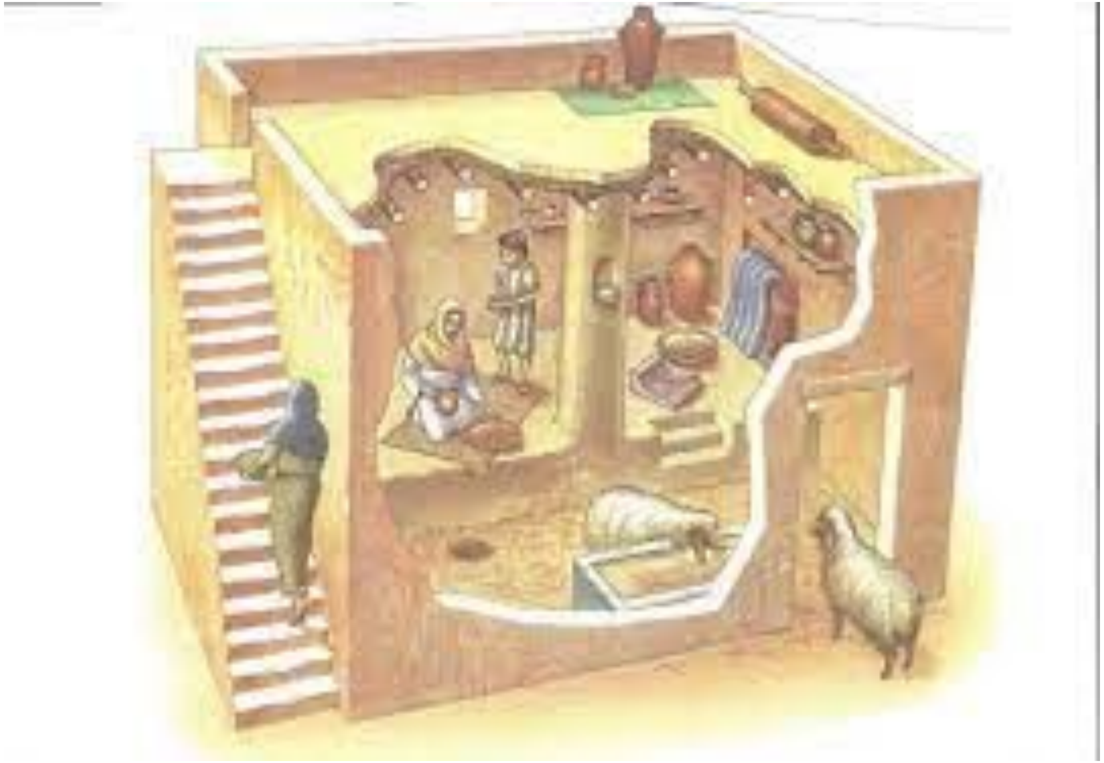
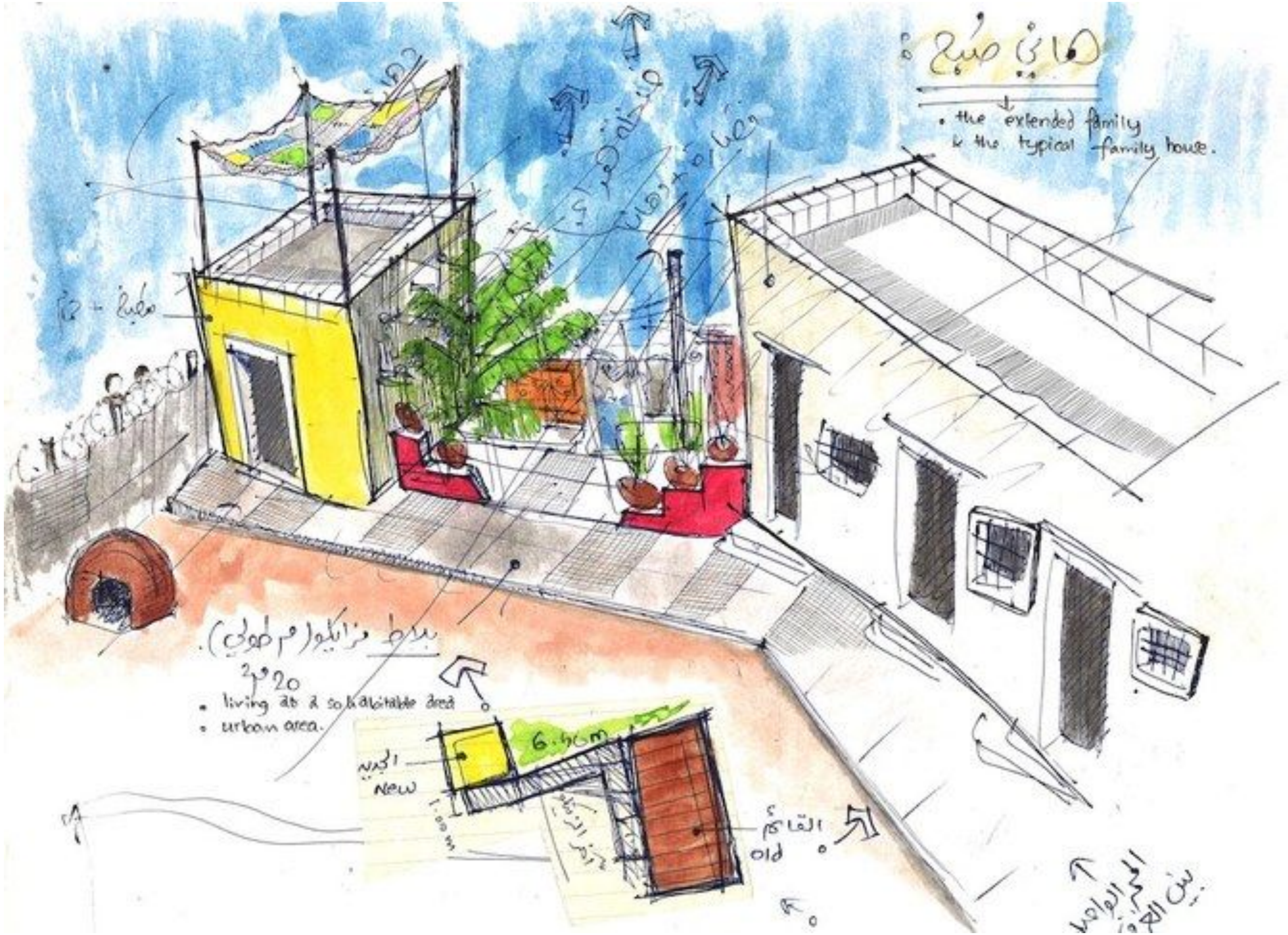
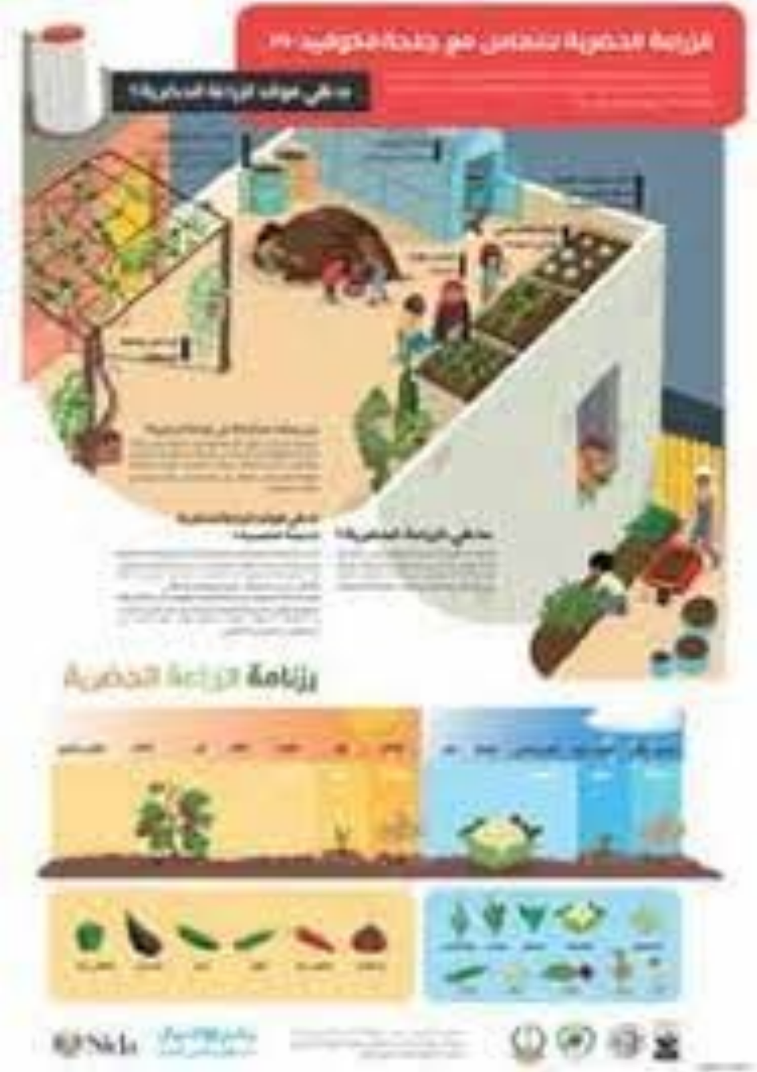



هاني صبح ©
• the extended family
& the typical family house.
مطبخ + حمام
بلاط موزاييك (محلي).
20 م2
• living at a sol habitable area
• urban area.
6.50m
الجديد
New
1.00m
القائم
Old

From a project with Islamic Relief where new housing units were added to allow horizontal expansion for extended families in rural and marginalized areas in the Gaza Strip. (Supplied)

https://www.arabnews.com/node/1874316/middle-east

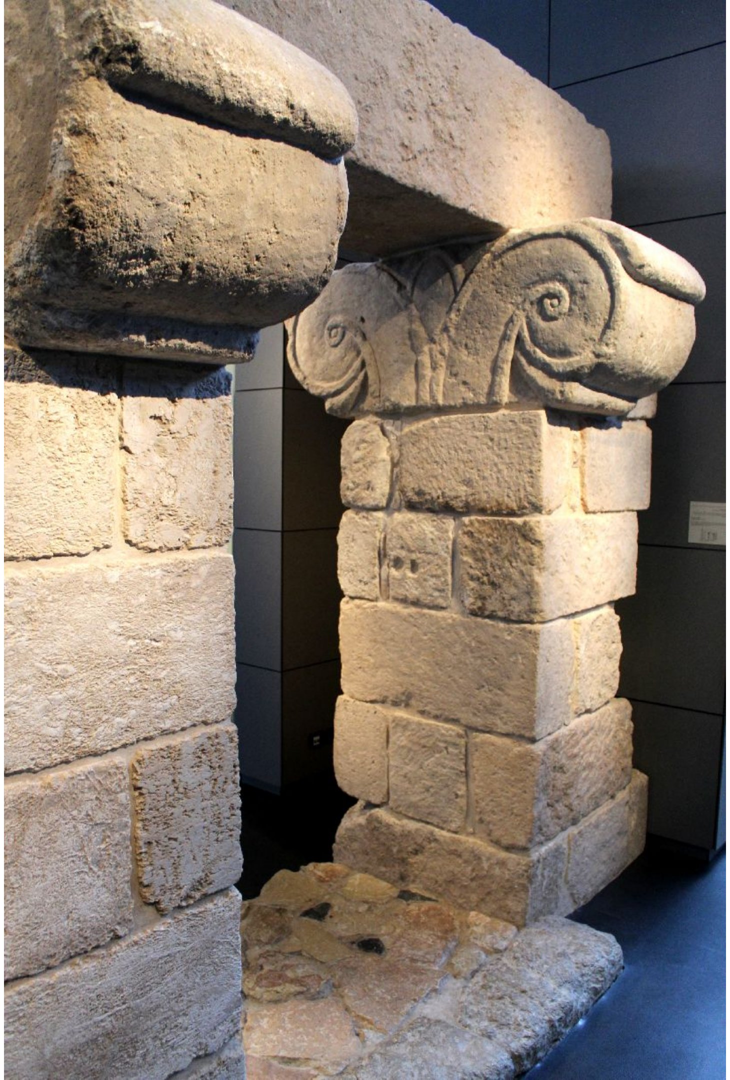


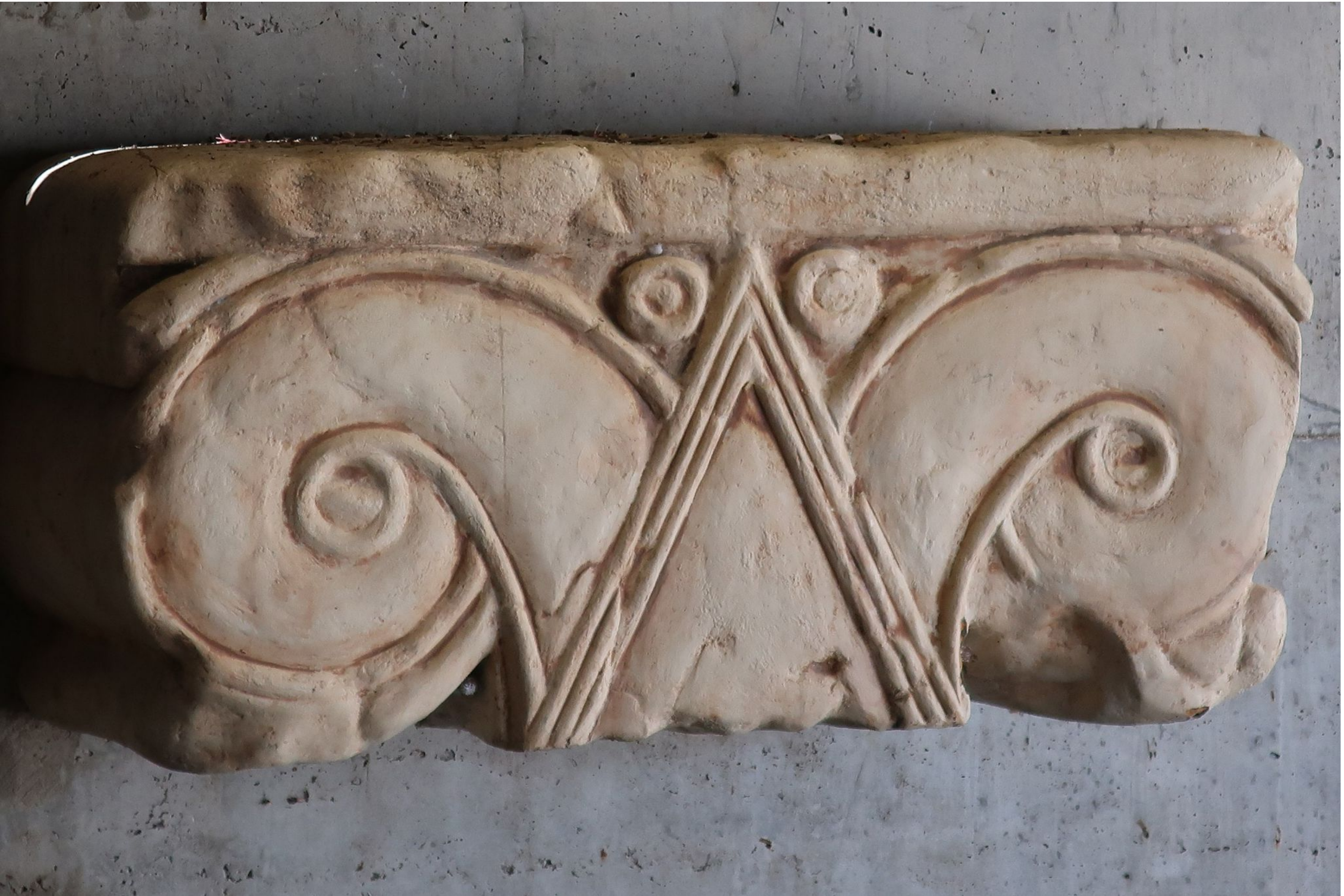
الزراعة الحضرية تتماشى مع جائحة كوفيد-١٩

رزنامة الزراعة الحضرية

Royal fortress gate found at Hazor, now in the Israel Museum

https://en.wikipedia.org/wiki/Tel_Hazor





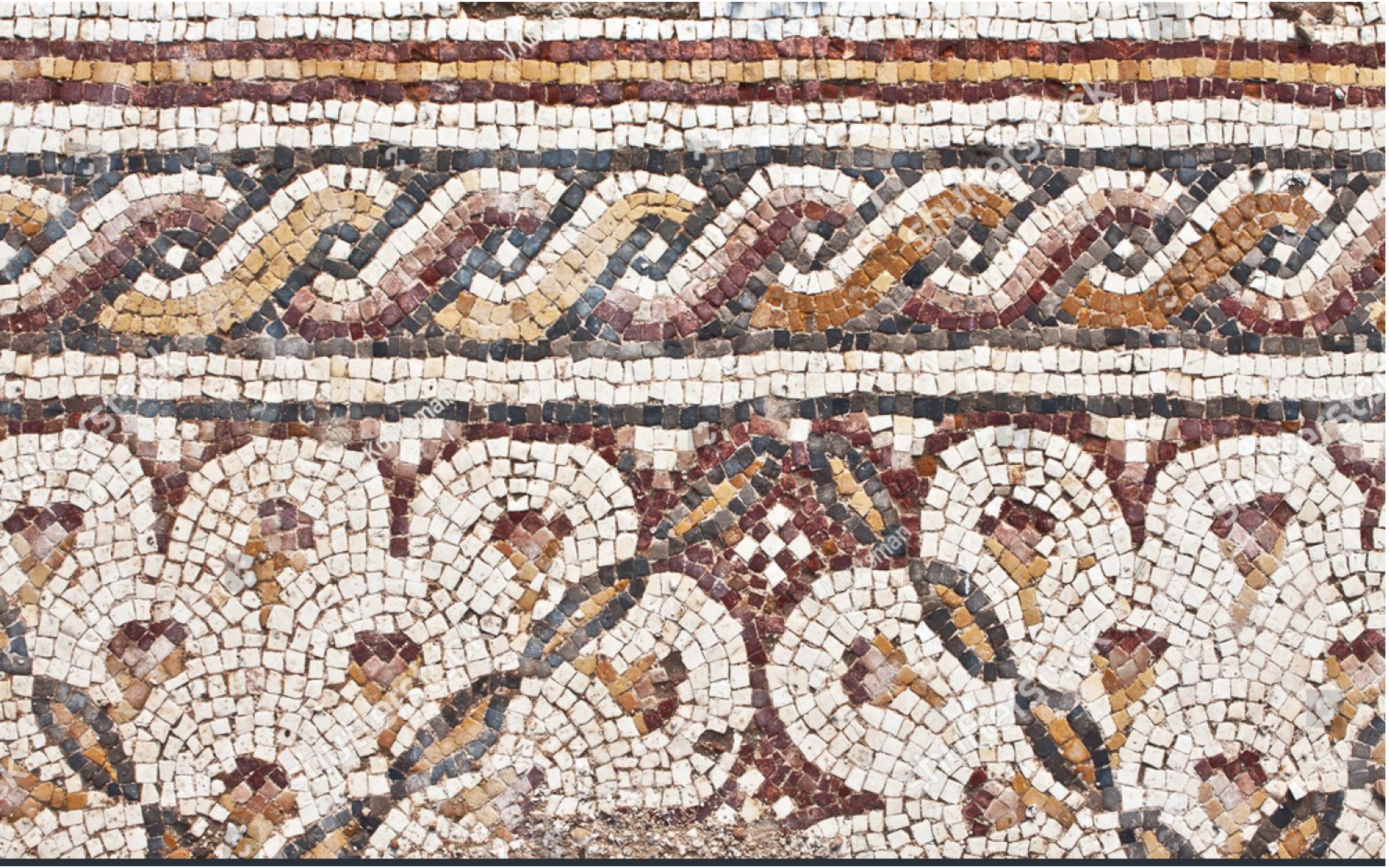
https://en.wikipedia.org/wiki/City_of_David_(archaeological_site)

Tell es-Samak (Arabic: تل السمك, romanized: *Tell as-Samak*), or **Tel Shikmona** (Hebrew: תל שִׁקְמוֹנָה, romanized: *Šiqmônah*), also spelt **Sycamine**,[1] is an ancient Phoenician tell (mound) situated near the sea coast in the modern city of Haifa, Israel, just south of the Israeli National Institute of Oceanography. It has been called a "forgotten Phoenician site".

In the Periplus of Pseudo-Scylax it is mentioned the Sykaminon (Συκάμινον) as a city of the Tyrians, and also that there was a river of the same name.[3] Stephanus of Byzantium called it Sykaminon (Συκαμίνων) and called it a city of the Phoenicians.[4]

Tell es-Samak has yielded various types of sherds, the most common of which belonging to the red-slipped plates and bowls (Eastern *sigillata* A) made on the Phoenician coast during the 1st century CE.[11] In addition, archaeologists discovered evidence for dyeing industry based on the Murex sea snail, also known as Tyrian purple, dating back to the Iron Age.[12] The purple dye extracted from the mollusk was used by the potters of Tell es-Samak to paint pottery. After the discovery, the entire collection of painted pottery underwent a chemical analysis to determine the make-up of the paint, during which time it was confirmed that the color was an authentic purple dye extracted from the Murex sea snail.[13]

https://en.wikipedia.org/wiki/Tel_Shikmona



Fragment of an ancient floor mosaic. Colorful small tiles, unusual geometric image, oval forms in ornament. The ruins of the temple ~ 4th century. Phoenician settlement Shikmona. Israel

https://www.shutterstock.com/es/image-photo/fragment-ancient-floor-mosaic-colorful-small-354952355

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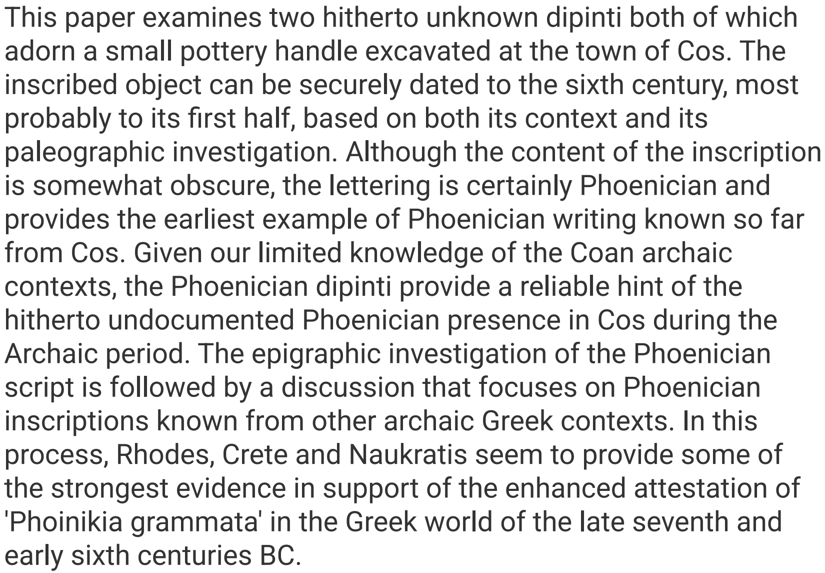
Transvestites: A small number of the followers of Aphrodite and Astarte were transvestites[84] and some depictions of the sometimes androgynous goddess show her bearded.[85] In Dionysiac myth, Pentheus dressed in women"s clothes to spy on the god"s followers and on the island of Kos a sacrifice was made to Heracles by a priest in woman"s clothing.[86]

Eunuchs: The followers of Aphrodite/Astarte sometimes attempted to copy the androgynous state in a more dramatic way and during the height of an orgiastic rite, emasculated themselves. Castration was also known in the cults of other Oriental deities,[87] though it remained an uncommon practice in Greece.

https://phoenicia.org/greek.html



This paper examines two hitherto unknown dipinti both of which adorn a small pottery handle excavated at the town of Cos. The inscribed object can be securely dated to the sixth century, most probably to its first half, based on both its context and its paleographic investigation. Although the content of the inscription is somewhat obscure, the lettering is certainly Phoenician and provides the earliest example of Phoenician writing known so far from Cos. Given our limited knowledge of the Coan archaic contexts, the Phoenician dipinti provide a reliable hint of the hitherto undocumented Phoenician presence in Cos during the Archaic period. The epigraphic investigation of the Phoenician script is followed by a discussion that focuses on Phoenician inscriptions known from other archaic Greek contexts. In this process, Rhodes, Crete and Naukratis seem to provide some of the strongest evidence in support of the enhanced attestation of 'Phoinikia grammata' in the Greek world of the late seventh and early sixth centuries BC.

https://www.researchgate.net/publication/292858306_'Phoinikeia_grammata'_at_Cos_A_new_case_of_Phoenician_script_from_archaic_Greece

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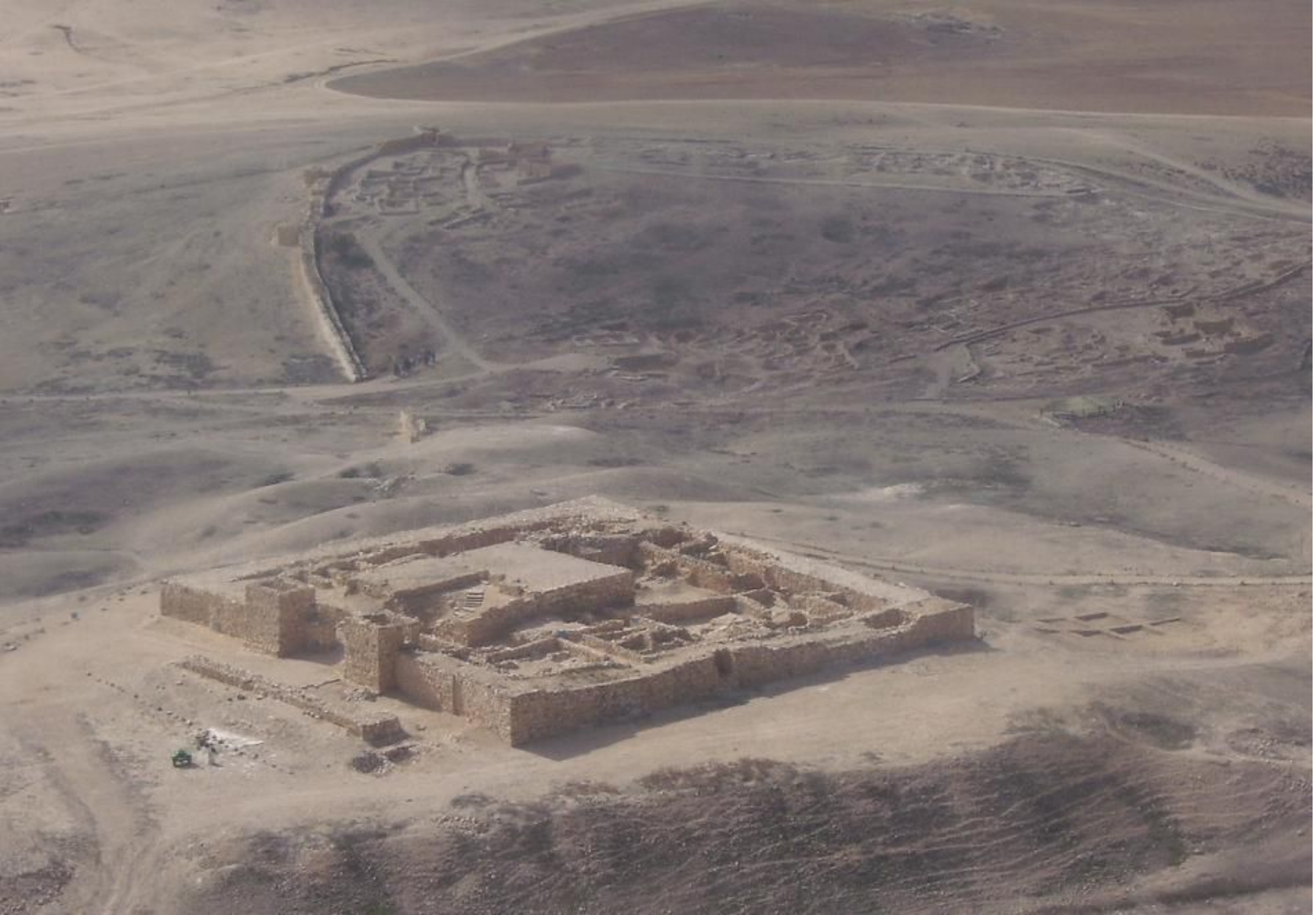
86. Burkert (1985): Greek Religion page 210.

87. The main goddesses Kuba-Kybele and Artemis-Upis at Ephesus (Burkert (1985) Greek Religion p 97), also the Dea Syria (Evelyn Abbott (1877): The History of Antiquity page 366 Lucian), Hecate, and Aphrodite of Aphaea in Syria and the main god Attis.

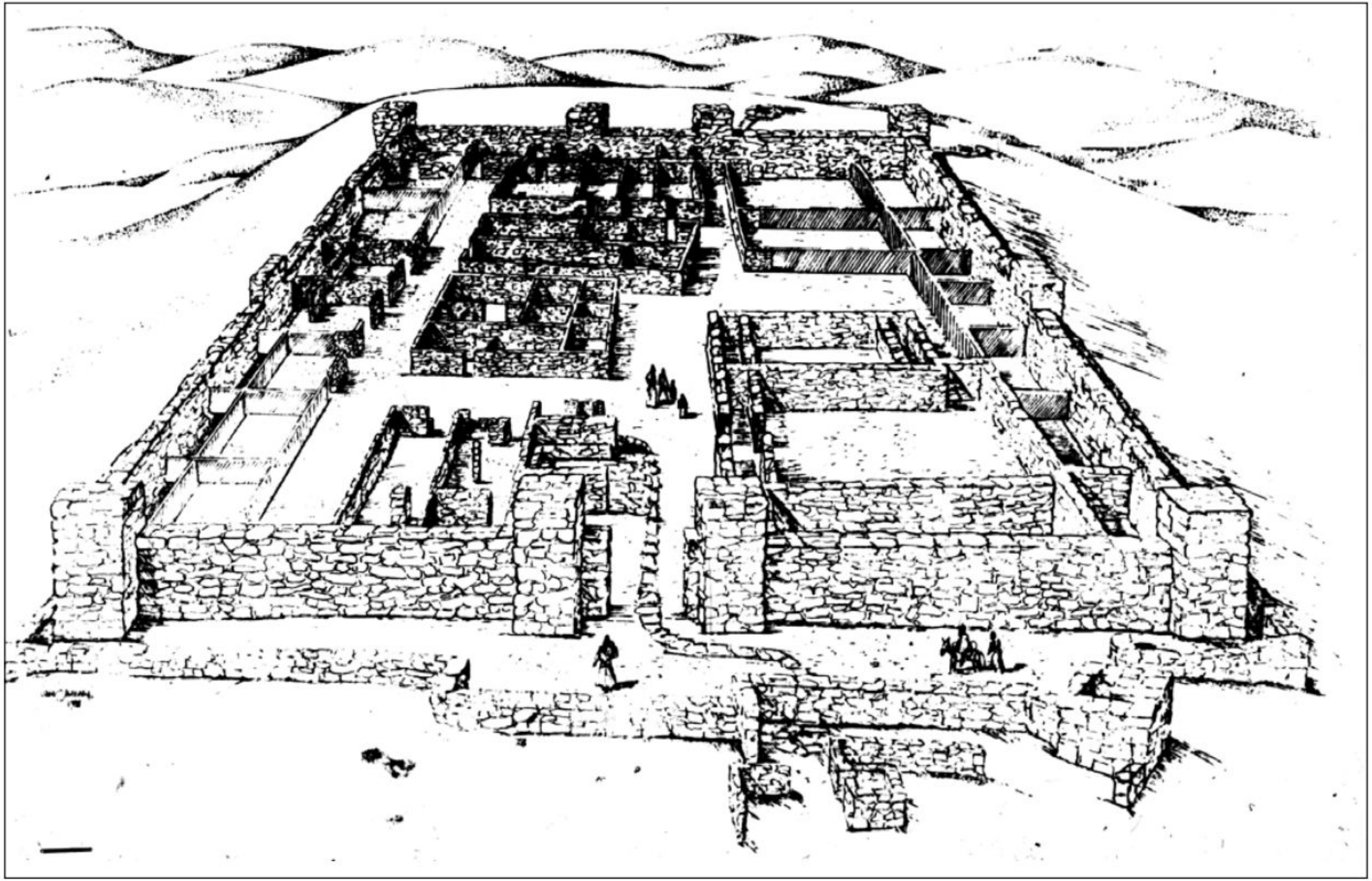
The island of Kos in Greece may have been known to Phoenician traders, who may have sought shelter there, although there is no evidence to support this. However, there is a Graeco-Phoenician inscription from Kos that shows the Phoenicians introduced their alphabet to Greece.

vintage antique mosaic, the city of Kos, Greece,

https://www.shutterstock.com/es/image-photo/vintage-antique-mosaic-city-kos-greece-226931638



https://en.wikipedia.org/wiki/Tel_Arad



2. Horvat Uza: isometric plan of the fortress.

https://publication.doa.gov.jo/uploads/publications/25/shaj_10-597-602.pdf file:///C:/Users/ulamu/Downloads/05_Tirabassi.pdf

https://biblio.ugent.be/publication/8739652

The main construction of these buildings would have been built from stone and mud-brick with flat clay roofs supported on timber rafters.[1]

The Phoenicians built the temples in a high place. They made their homes and buildings in cubicles rather agglomerates. There was no wide or squares streets as the Greeks had and wasn’t similar to other cities in Mesopotamia either.

https://en.wikipedia.org/wiki/Sa_Caleta_Phoenician_Settlement

https://www.worldhistory.org/timeline/Phoenician_Architecture/

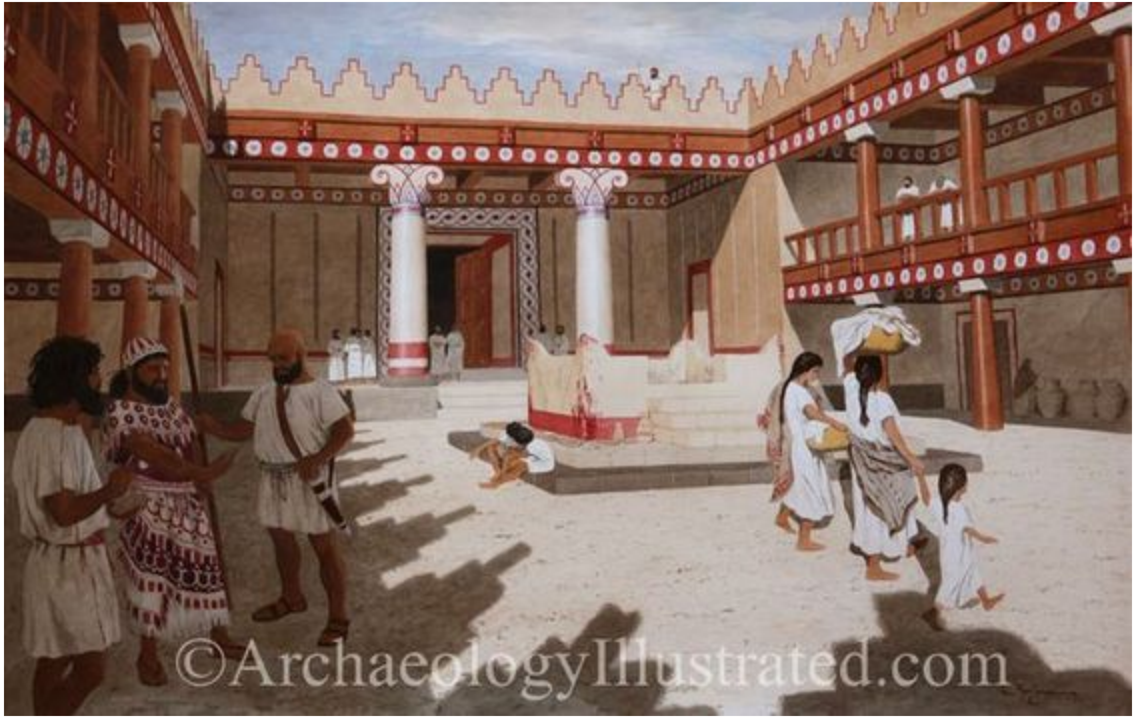
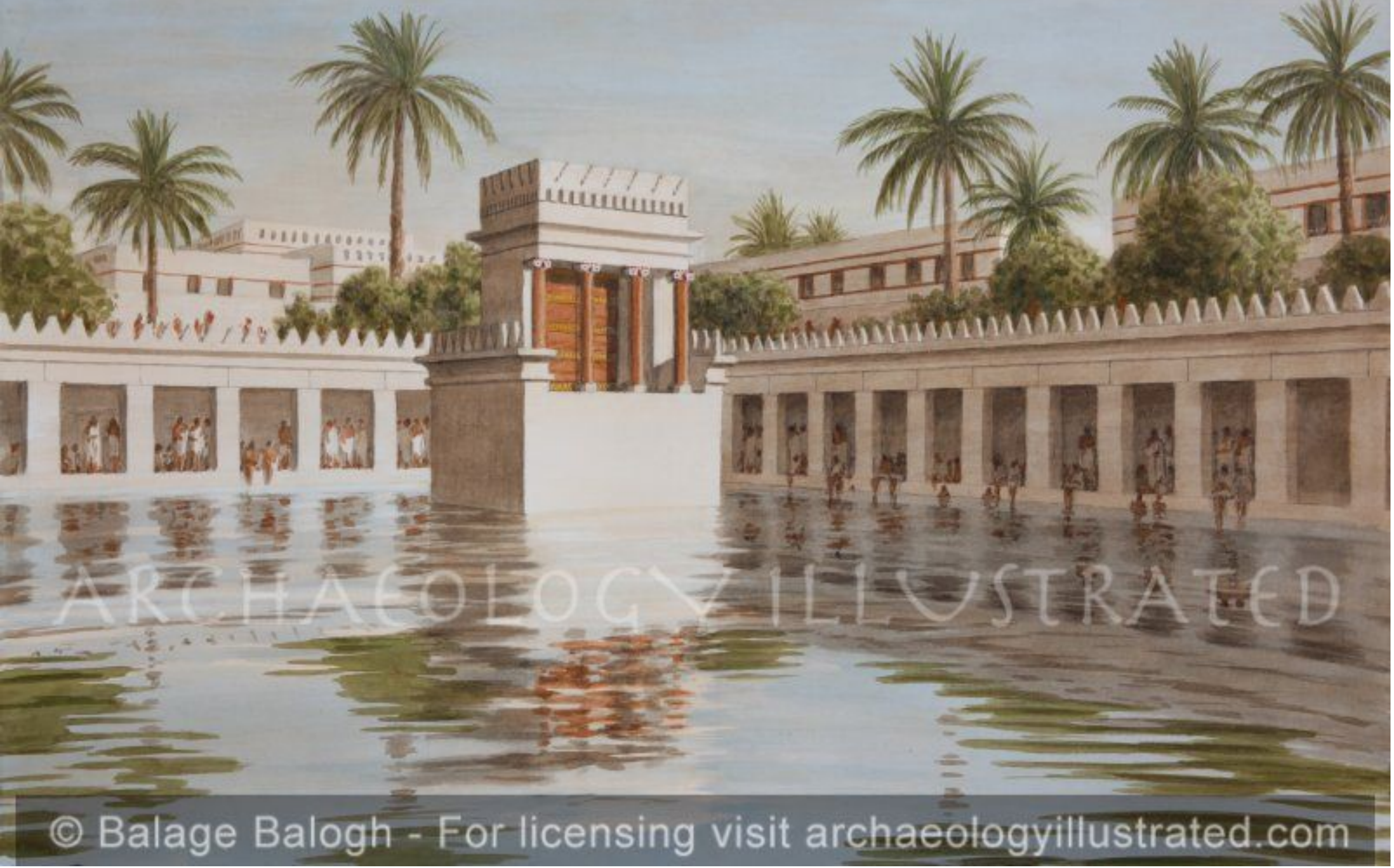

©ArchaeologyIllustrated.com

Image result for ancient phoenician city reconstructed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https://archaeologyillustrated.com/collections/amrit-marathosthe-phoenician-water-temple-and-healing-center-dedicated-to-the-gods-melqart-and-eshmun-coastal-syria-6th-3rd-centuries-bc/

The Ma’abed of Amrit (Marathos), a Phoenician Water Temple and Healing Center Dedicated to the Gods Melqart and Eshmun, Coastal Syria, 6th-3rd Centuries BC

Phoenician symbology in Ibiza architecture

https://blakstadibiza.com/2022/06/30/heritage-phoenician-symbology-in-ibiza-architecture/

The Phoenicians were the only ones in the region who built homes in stone. Other nations saved stone for temples and tombs, and lived in mud brick houses. They developed the 7-pillar plan. Their stone houses were held by 7 stone pillars: 3 pillars embedded in the stonewall on each side, and the 7th pillar installed smack in the middle, acting as buttress to the 6 pillars by means of wooden bean. Thus, the dictum of “The 7 pillars of wisdom.” The French archeologists Dunant and Pierson explain this usage of the 7 pillars of wisdom as a symbolic example of perfection.

https://365daysoflebanon.com/2016/03/18/lebanons-architecture/

The urbanism of the archaic Phoenician-Punic cities didn’t follow the Hippodamian grid. In the beginning, the foundations inherited Oriental elements without any Hellenistic in influence.9 The Hellenistic influence appears more recently, in cities such as Carthage (Fig. 2), where the German archeological team considered the markedly white revetment of the blocks that formed the wall as a Hellenistic pattern.10

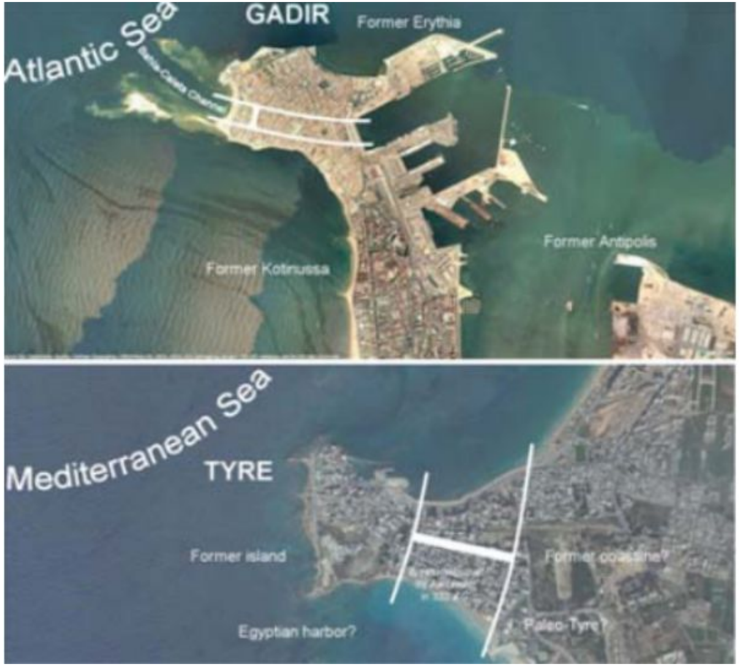
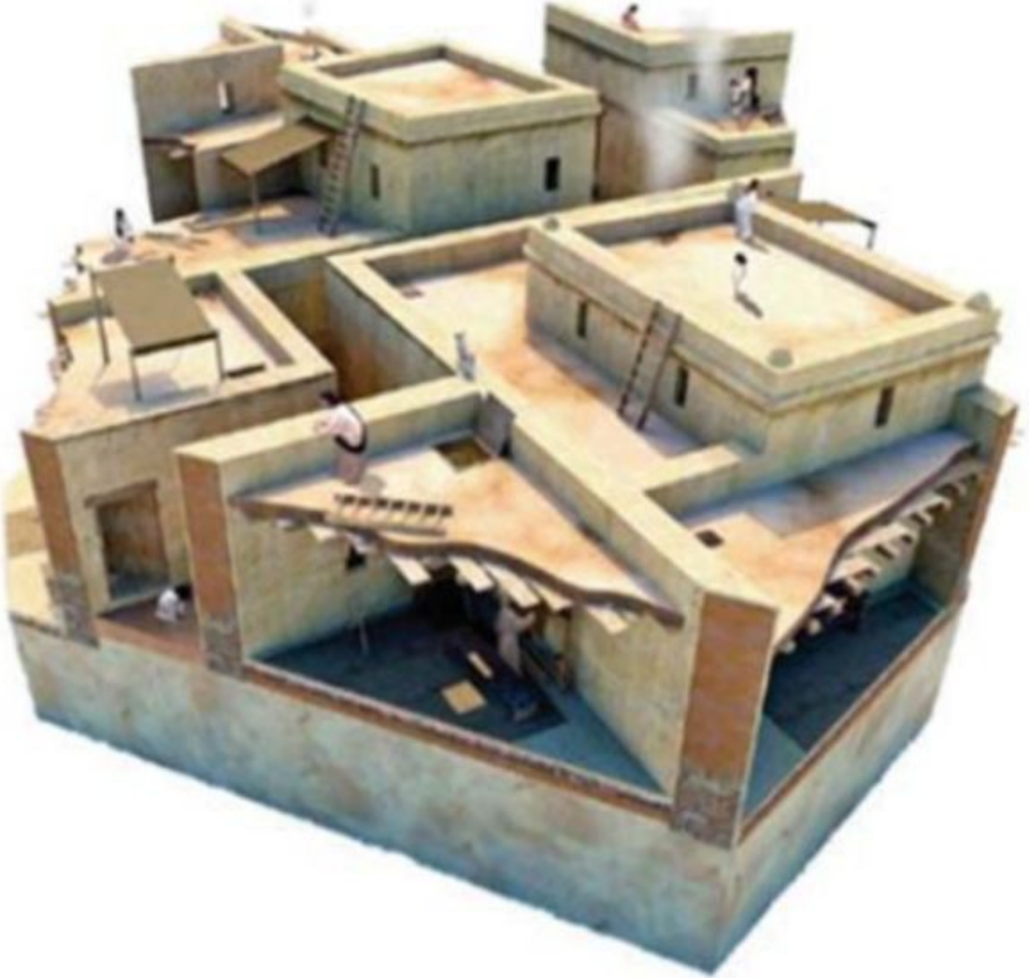
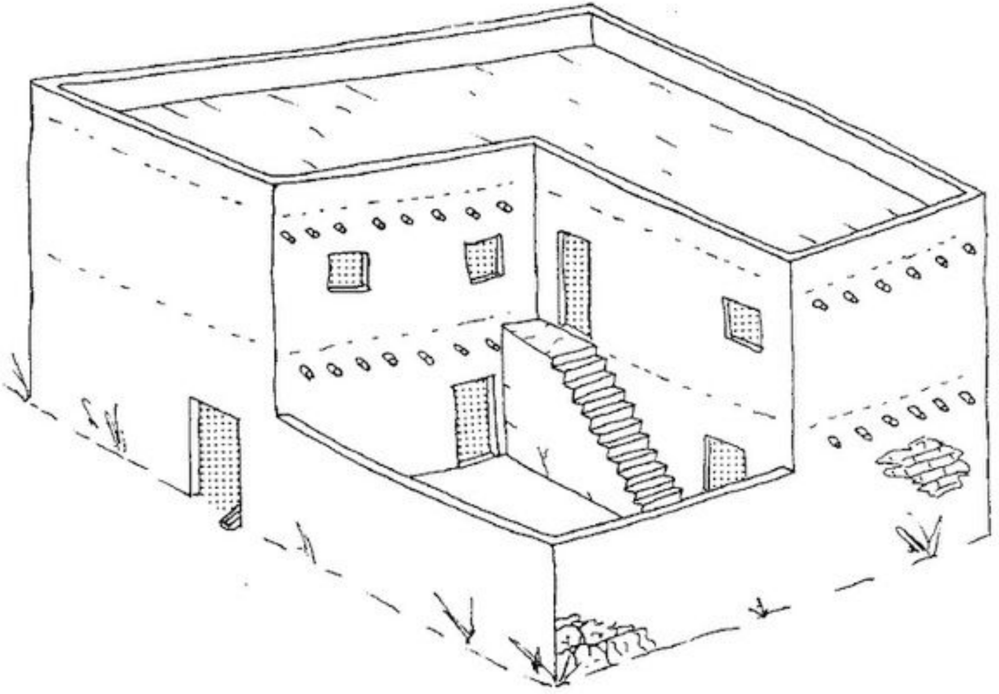

Atlantic Sea
GADIR
Former Erythia
Former Antipolis
Former Kotinussa
Mediterranean Sea
TYRE
Former island
Former coastline?
Egyptian harbor?
Paleo-Tyre?

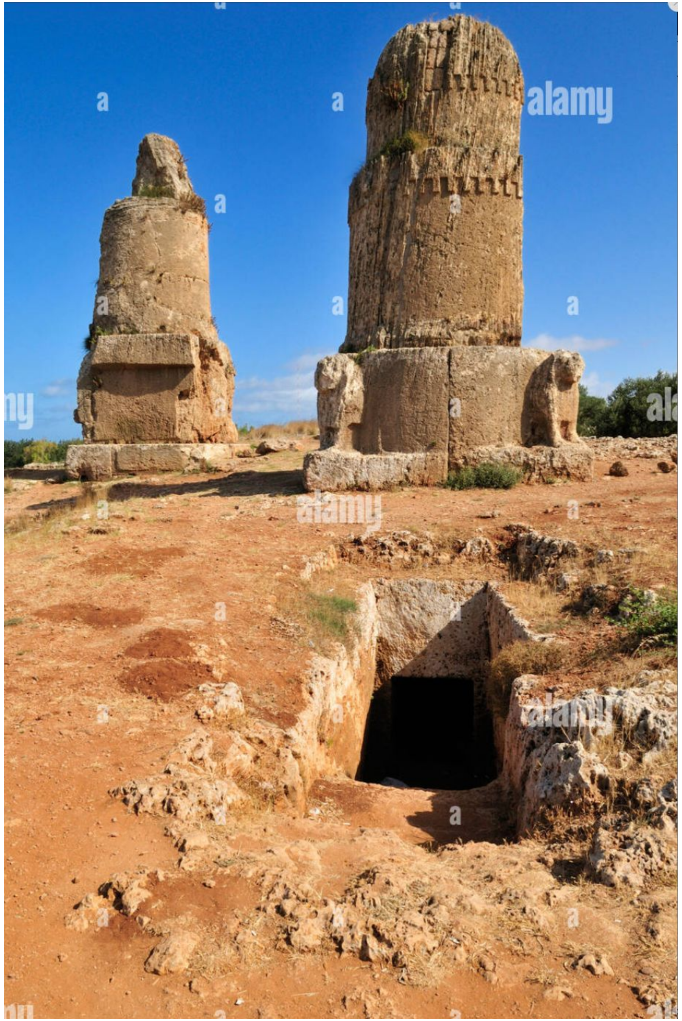
Fig. 1. Comparison between Tyre (in Lebanon) and Gadir (currently Cadiz in Spain). In the images, we can see the geomorphologic features preferred by the Phoenicians. Surrounding piers protect the harbors. In this case, we can notice similarities between the Far East and Far West in ancient times (NASA iSat - Cesium, 2015; adapted by Araújo de Lima, 2015)



https://www.researchgate.net/publication/316253683_The_Phoenician-Punic_House



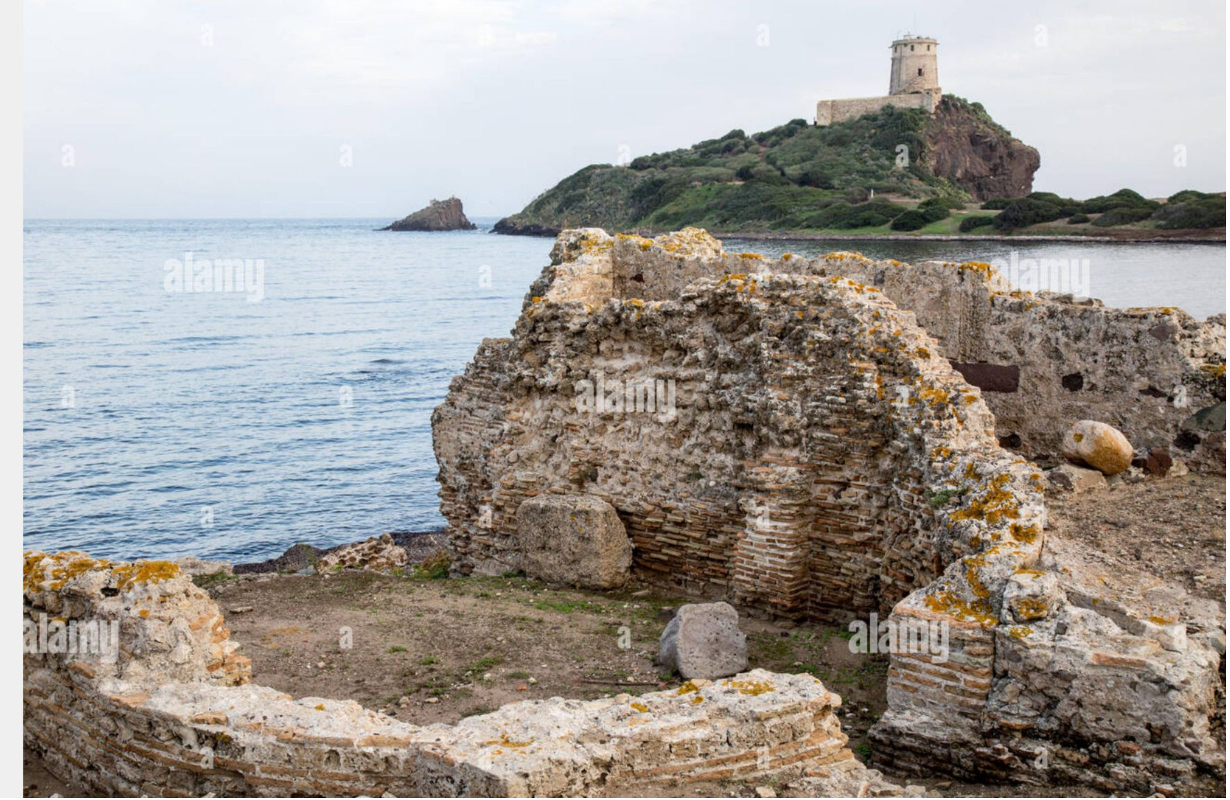
https://virtualarchaeology.sardegnacultura.it/index.php/en/archaeological-sites/eta-fenicio-punica/area-archeologica-di-monte-sirai/detailed-sheets/2800-abitato-le-coperture



Grave tower at the phoenician archeological site of Amrit near Tartus, Tartous, Syria, Middle East, West Asia

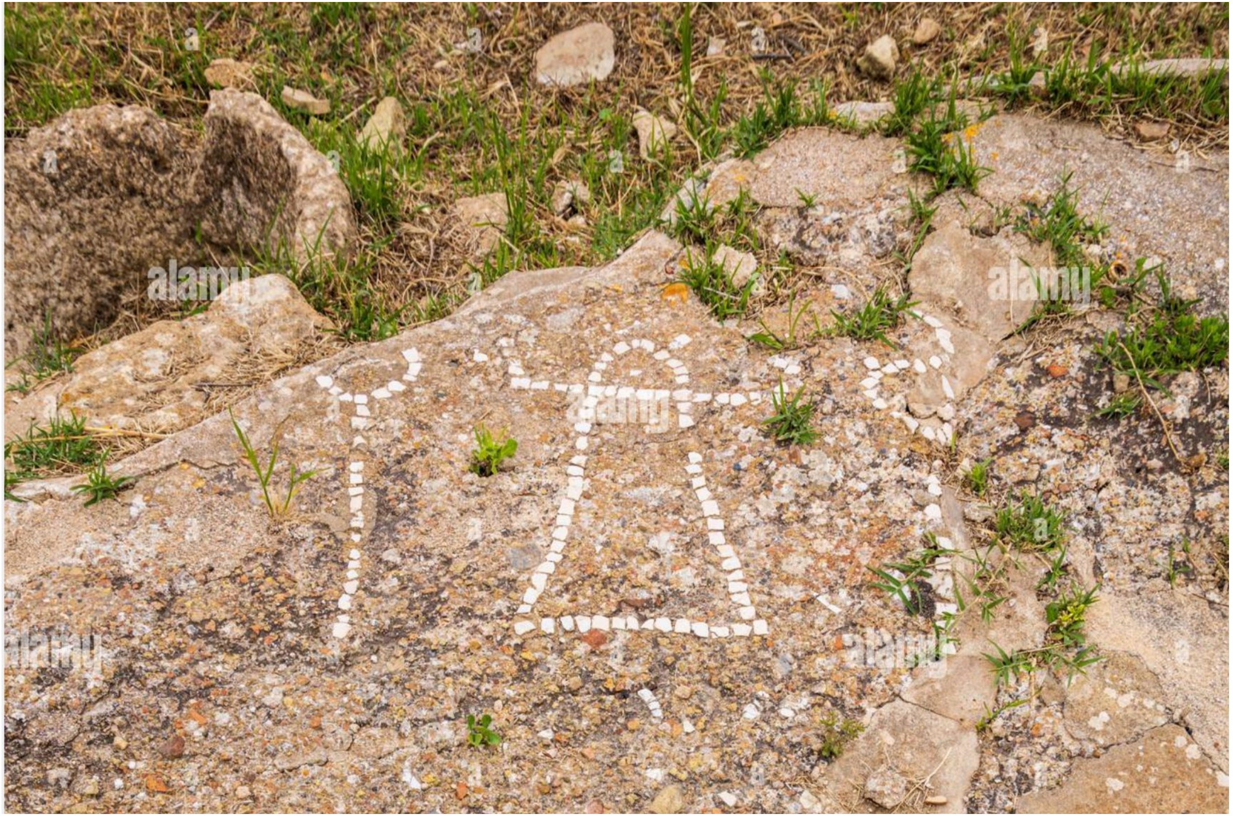
https://www.alamy.com/stock-photo-grave-tower-at-the-phoenician-archeological-site-of-amrit-near-tartus-34488002.html?imageid=AE7FFB7F-D9EA-4CDA-A997-9306205163F2&p=5549&pn=1&searchId=1746c2ebfd5fd389a9a9fb29945a60e3&searchtype=0

Nora Ancient Phoenician Site In Sardinia Italy

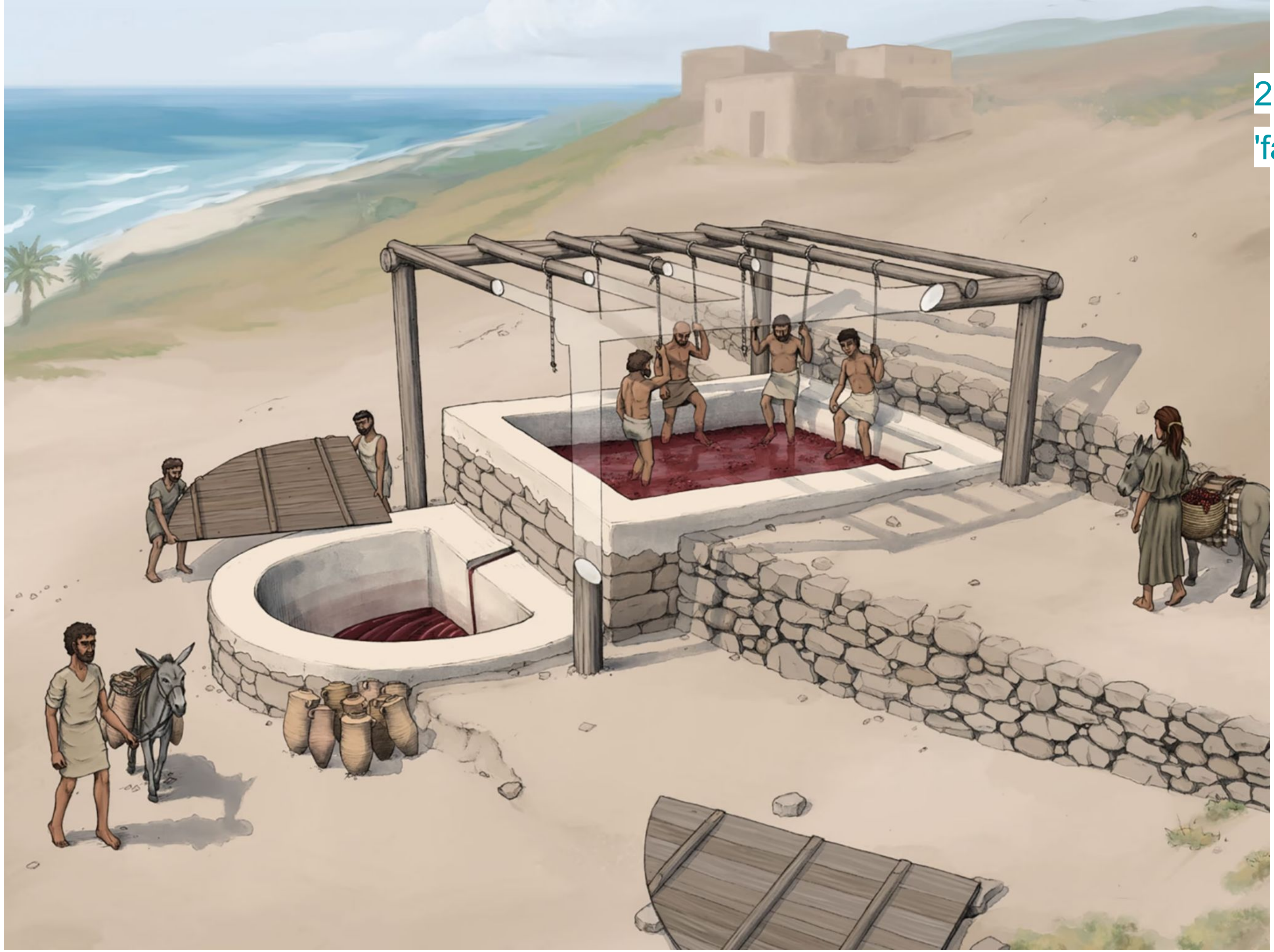


alamy

A mosaic symbol of Tanit the Carthaginian Punic goddess at Selinunte, Sicily

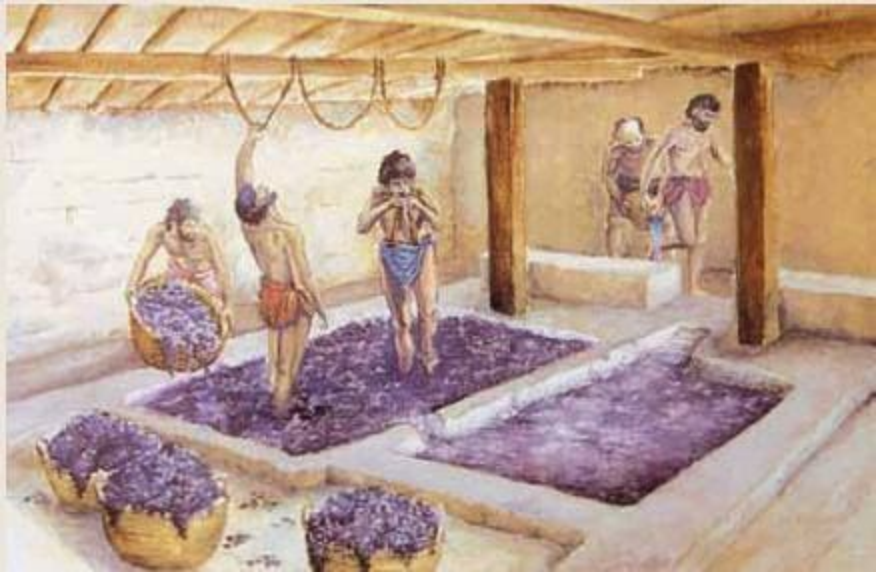

alamy

https://www.alamy.com/stock-photo/phoenician-architecture.html?sortBy=relevant



2,600-year-old Phoenician wine 'factory' unearthed in Lebanon

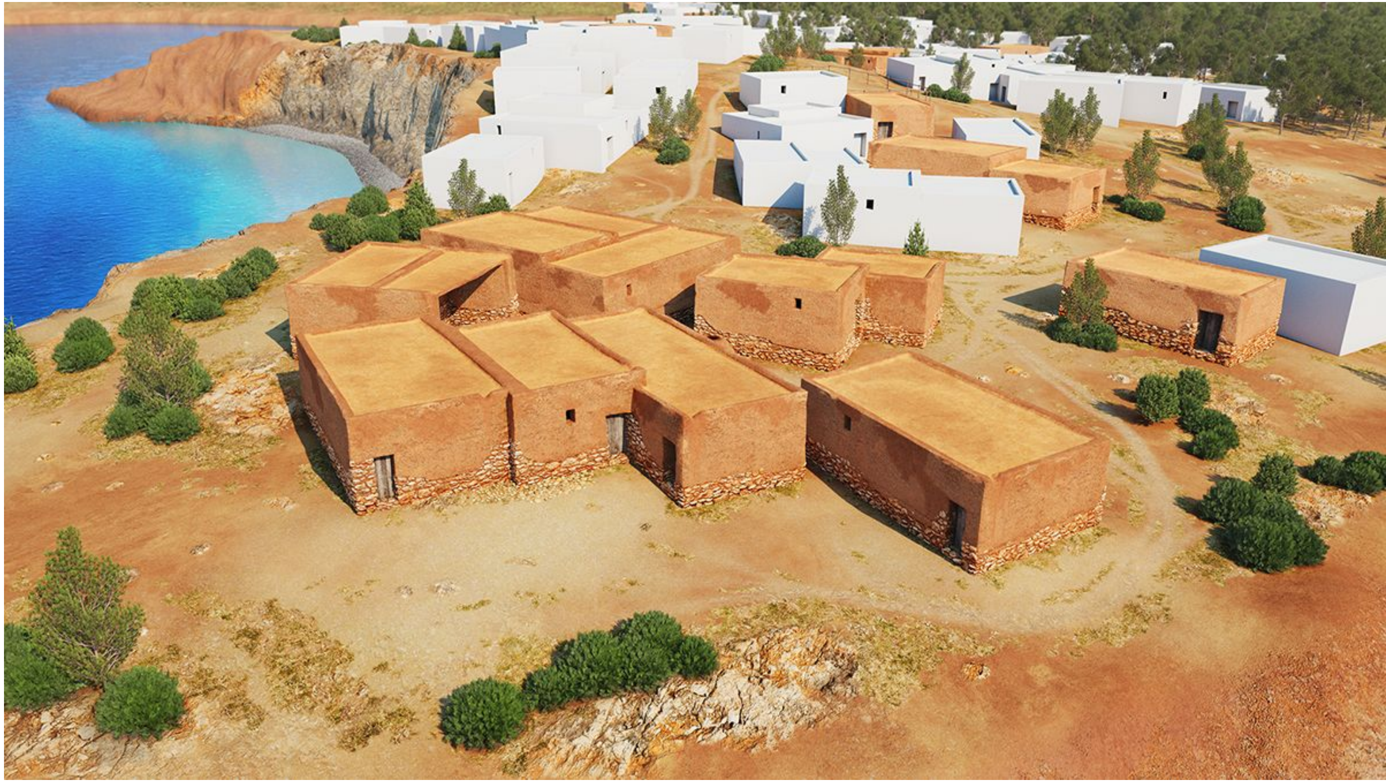
https://www.nationalgeographic.com/history/article/2600-year-old-wine-factory-unearthed-lebanon



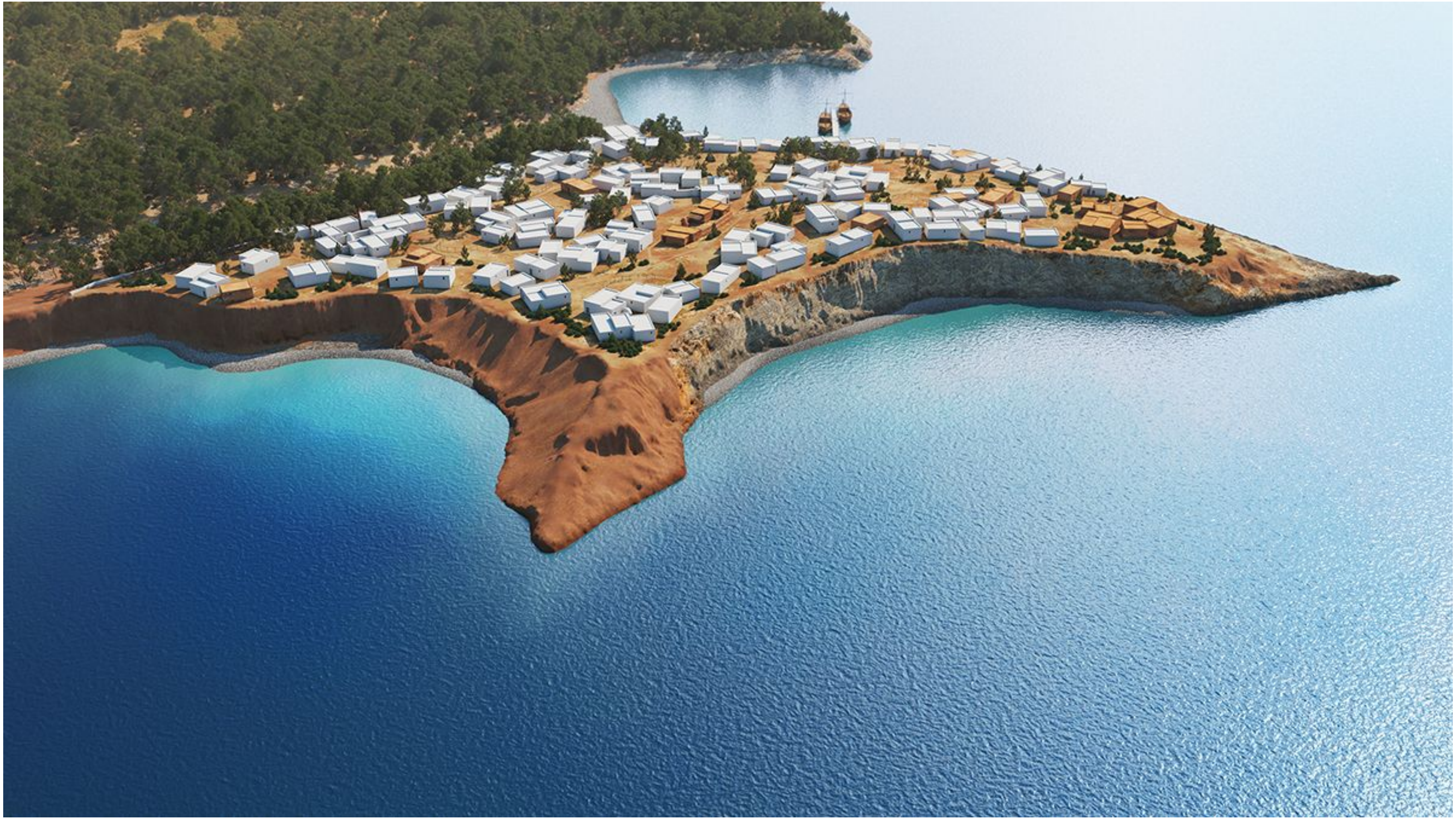
The culture of the ancient Phoenicians was one of the first to have had a significant effect on the history of wine. Through contact and trade, they spread not only their alphabet but also their knowledge of viticulture and wine-making, including the propagation of several ancestral varieties of the Vitis vinifera species of wine grapes.

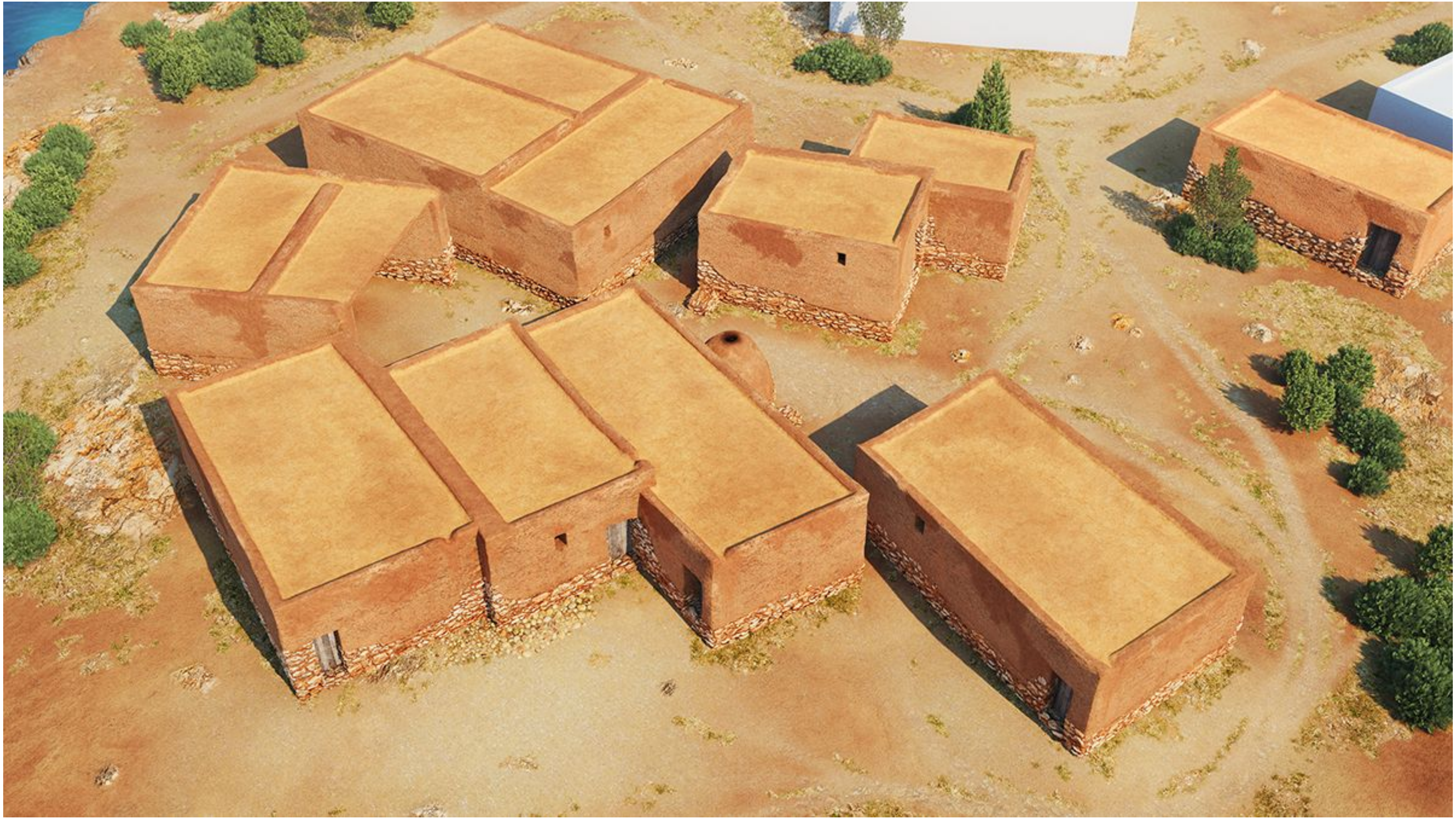
Phoenician settlement of Sa Caleta |

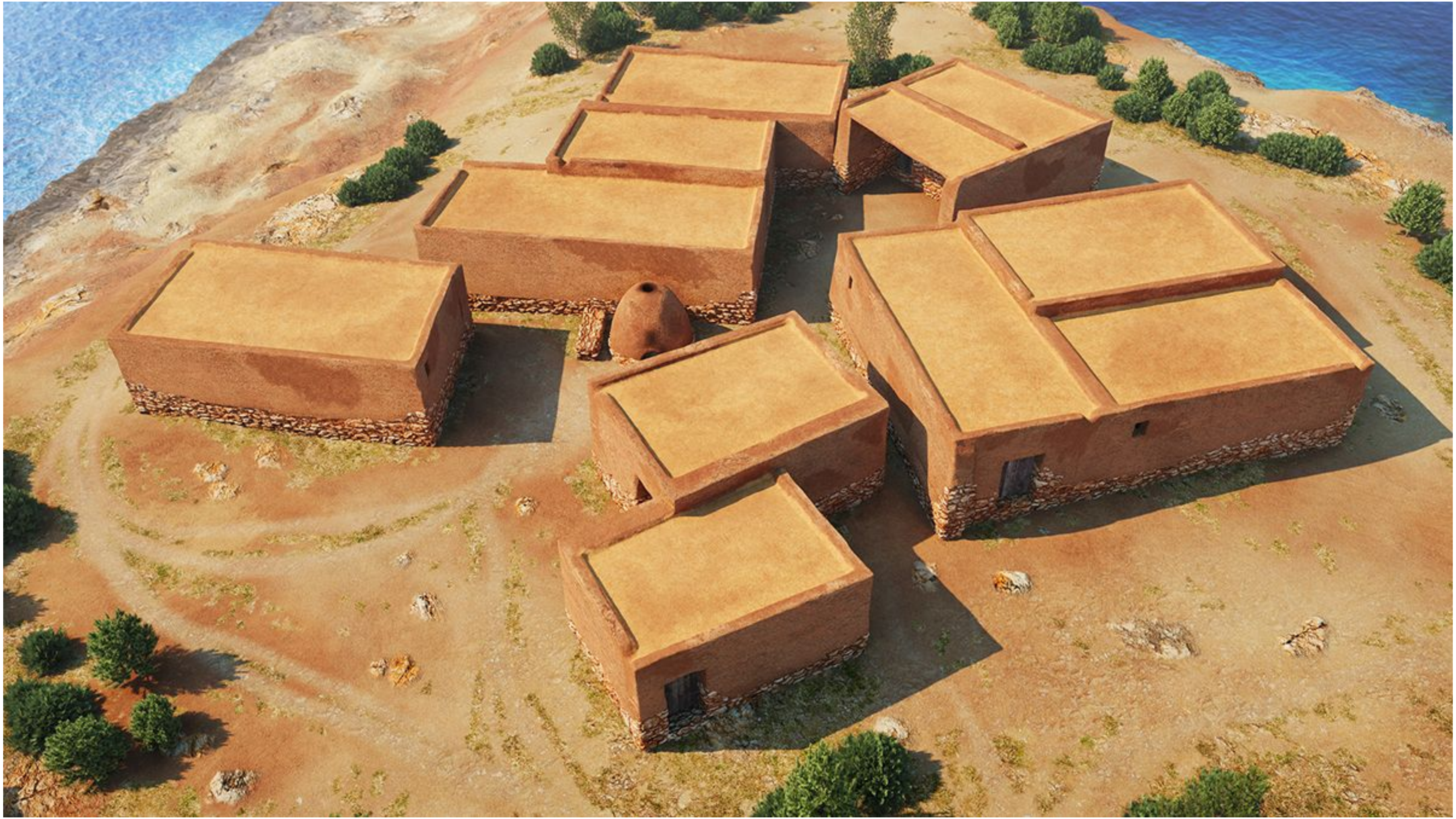
virtual reconstruction of the Phoenician settlement of Sa Caleta, **Ibiza**, Spain, 2015. This is the oldest phase of colonization of Ibiza, a settlement inhabited between the seventh century BC and the first century BC, that was formed by the juxtaposition of houses without any urban planning order. This research project is based on the archaeological study and has led to the virtual reconstruction of the urban hypothesis projecting them over the current terrain.

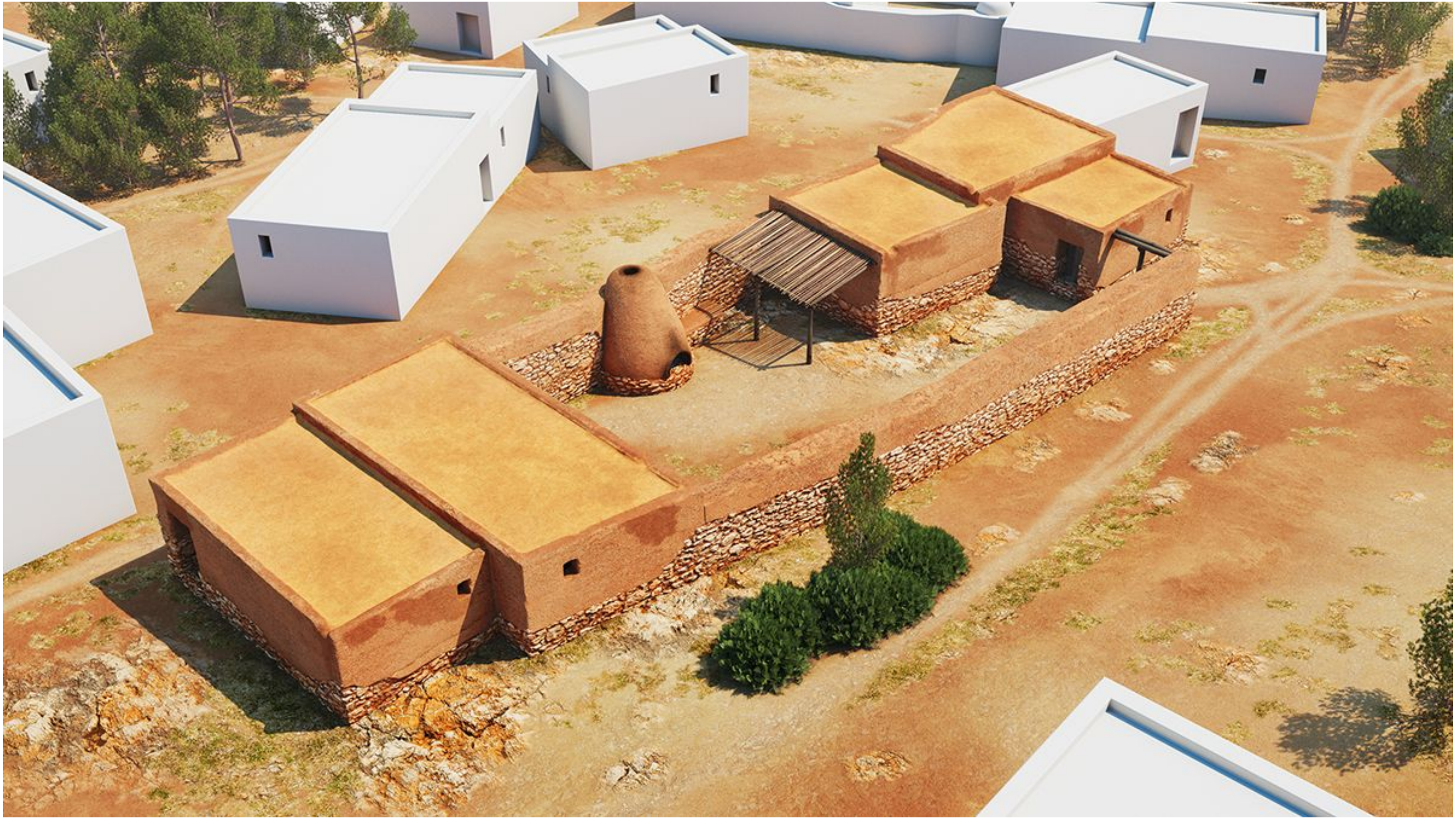


https://www.behance.net/gallery/30281181/Phoenician-settlement-of-Sa-Caleta-Ibiza









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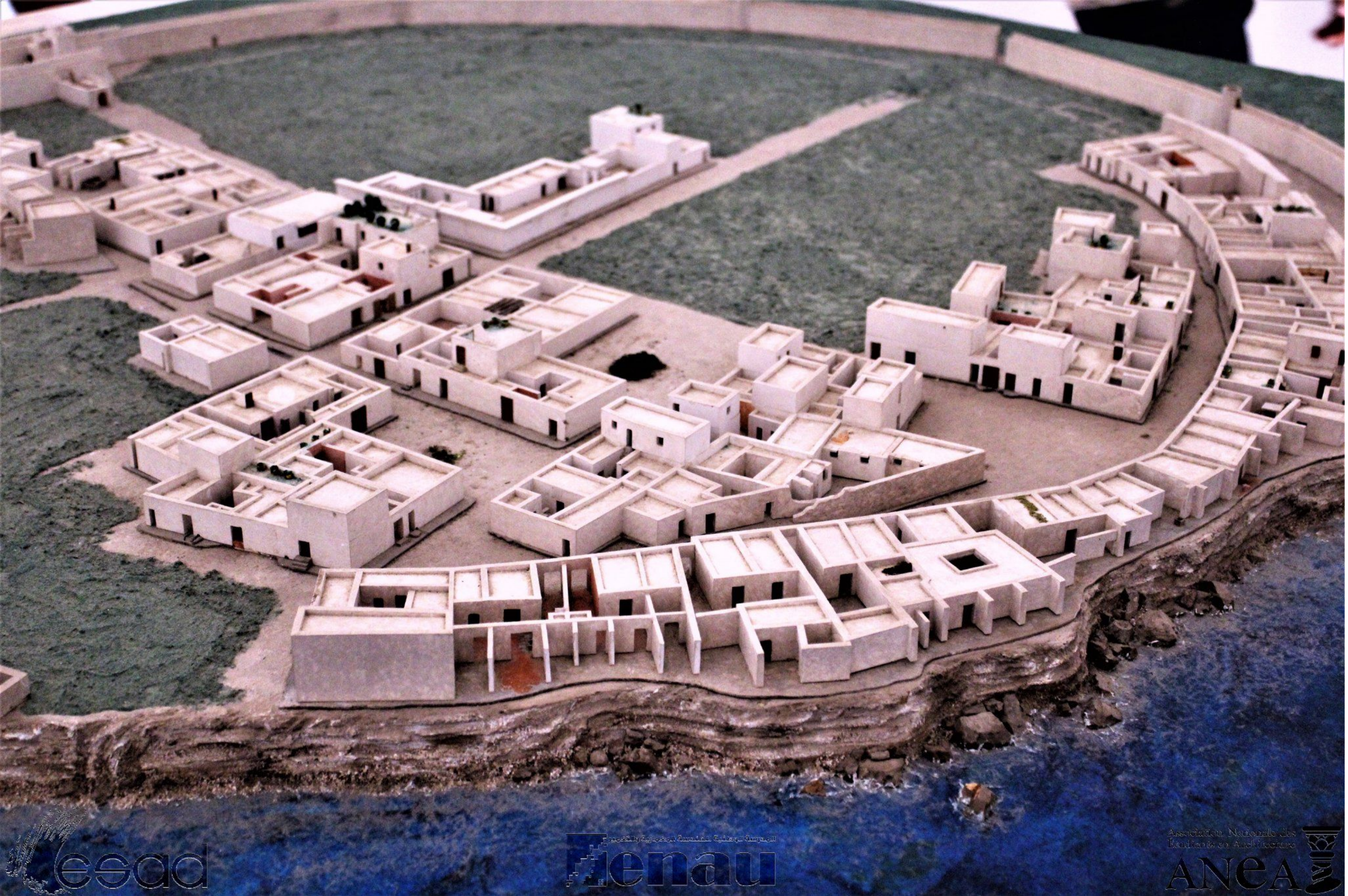

https://blakstadibiza.com/2020/03/13/ibiza-heritage-who-were-the-phoenicians/

https://blakstadibiza.com/es/2022/06/30/heritage-phoenician-symbology-in-ibiza-architecture/

DigVentures Archaeology on X: "This ancient egg is from Ibiza. It comes from Puig de Molins in Ibiza – a 3,000 year old Punic-Phoenician necropolis. The red and white fleur-de-lis design is

Visit

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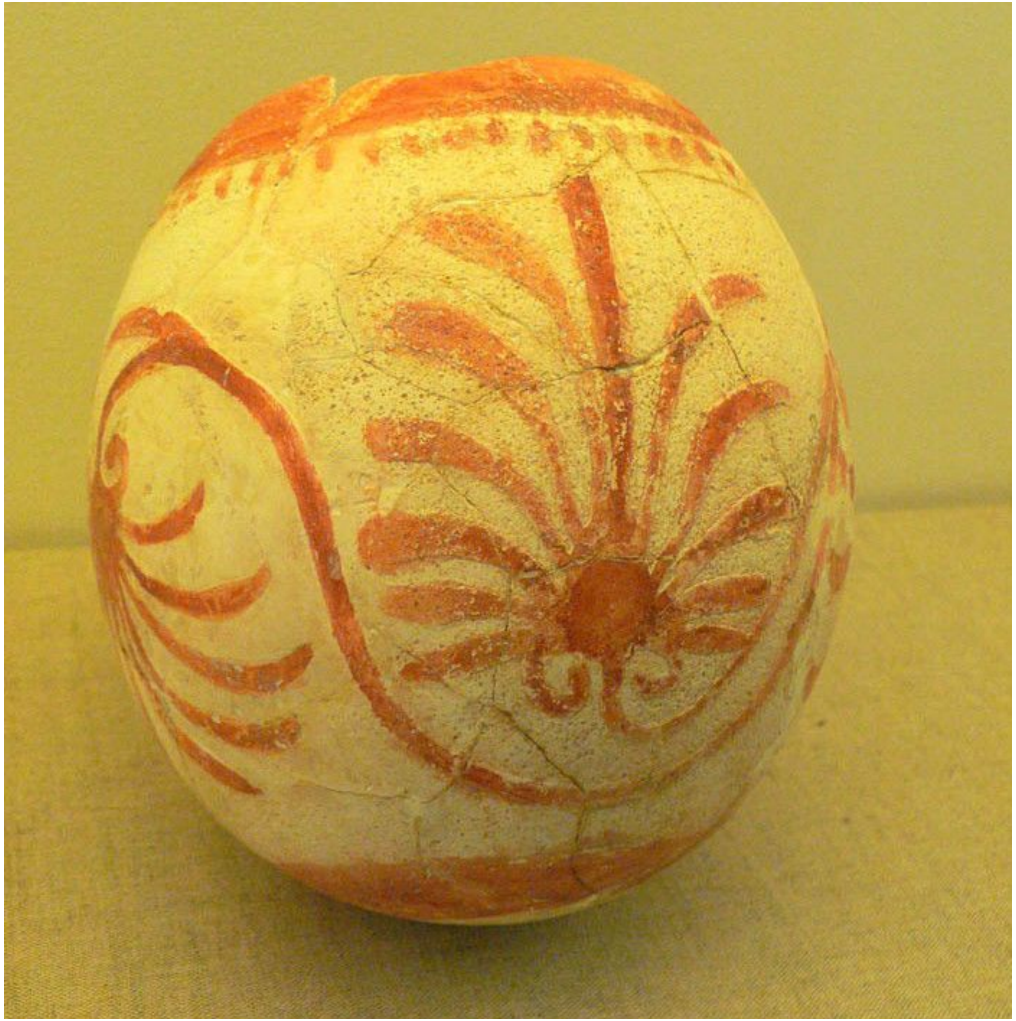
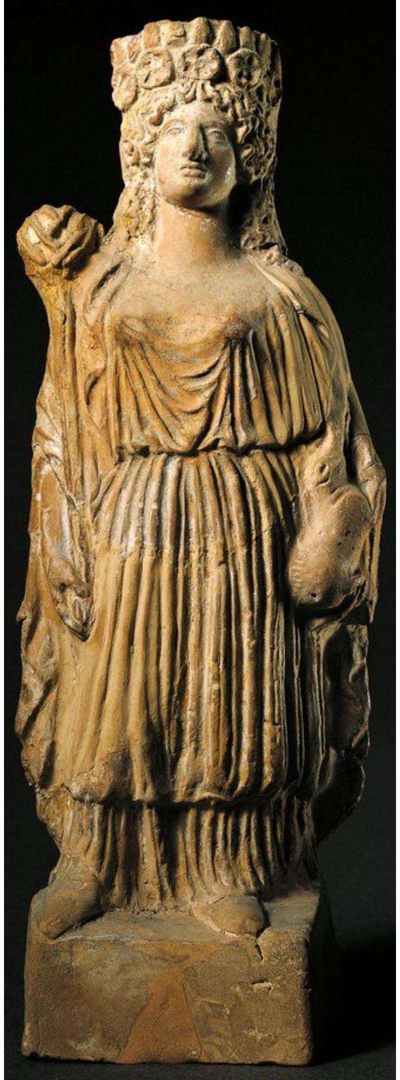
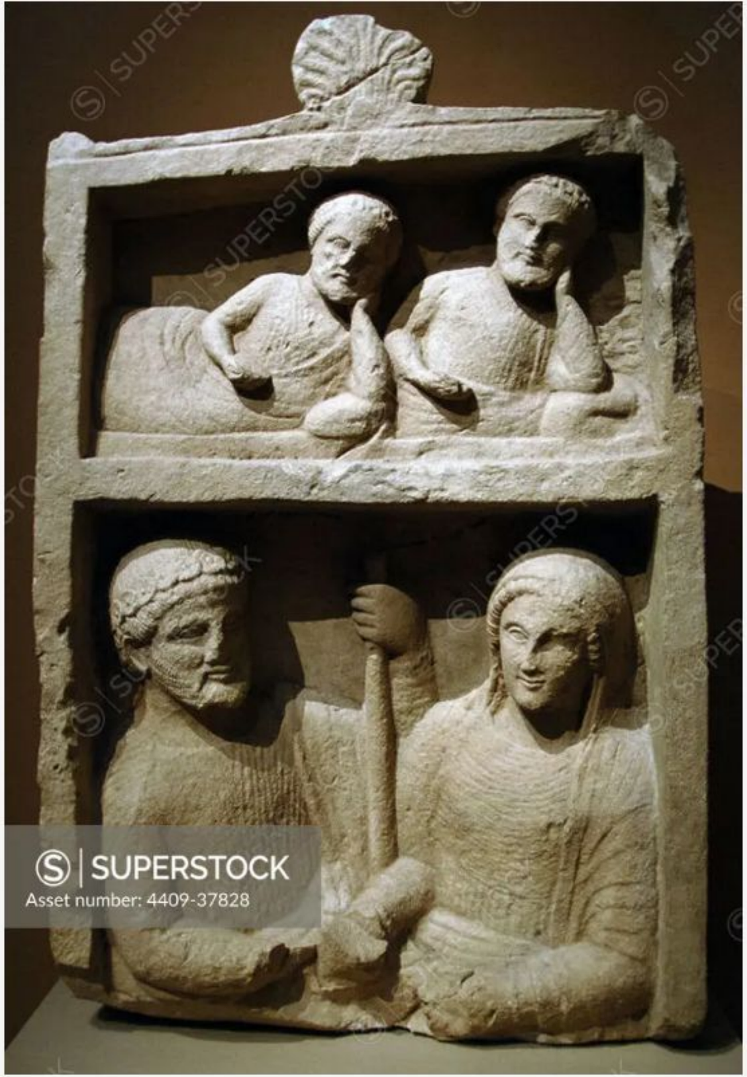


https://www.tumblr.com/archaicwonder/140939767368/phoenician-painted-ostrich-egg-8th-6th-century



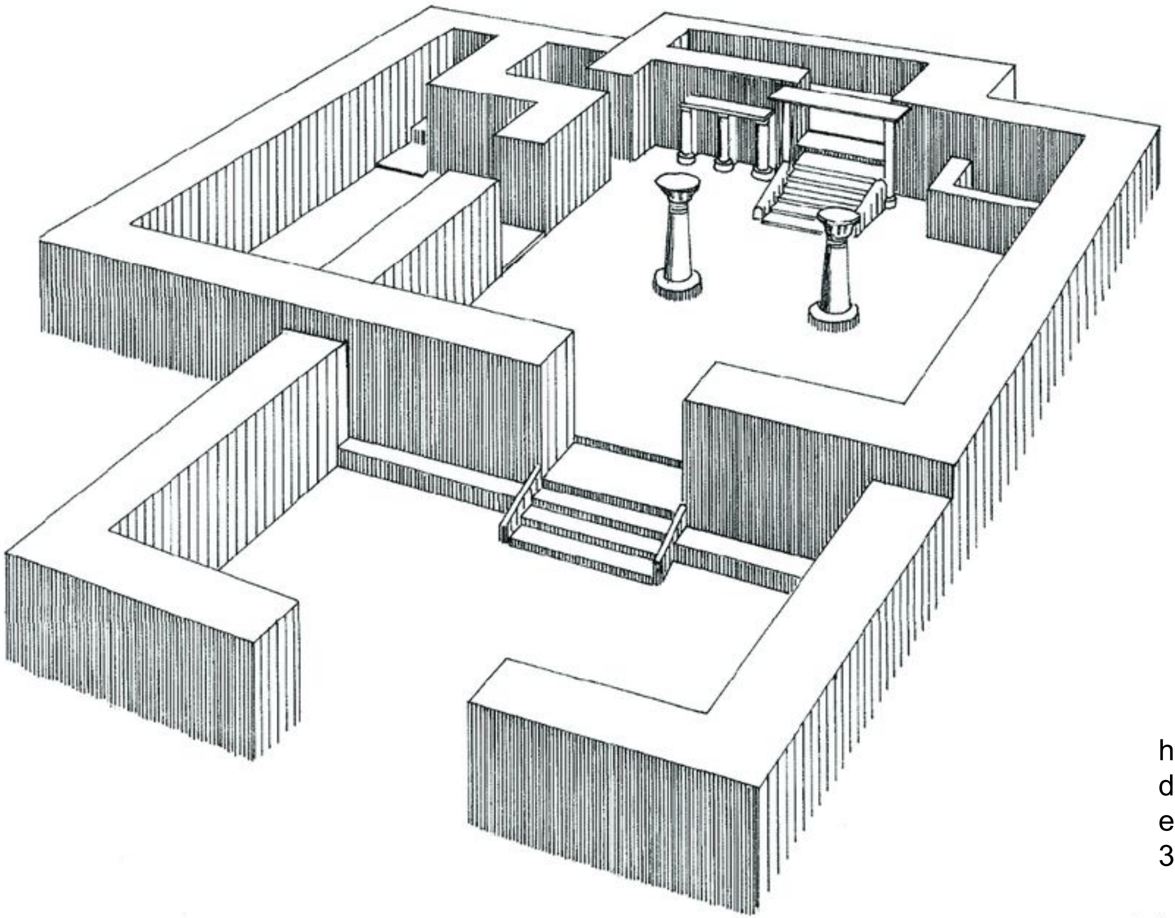
Phoenician Art: Terracotta Statuette Representing the Deity Tanit. 3rd-2nd Century BC. Madrid, Museo Arqueologico Nacional

https://www.meisterdrucke.us/fine-art-prints/Phoenician/985511/Phoenician-Art%3A-Terracotta-Statuette-Representing-the-Deity-Tanit.-3rd-2nd-Century-BC.-Madrid%2C-Museo-Arqueologico-Nacional.html


SUPERSTOCK
Asset number: 4409-37828

Phoenician art. Cyprus. 4th century BC. Classical Period. Grave marker depicting two men reclining at a banquet (top) and a couple (bottom). Limestone. It comes from Golgoi (Cyprus). Metropolitan Museum of Art. New York. United States.

https://www.superstock.com/asset/phoenician-art-cyprus-th-century-bc-classical-period-grave-marker/4409-37828

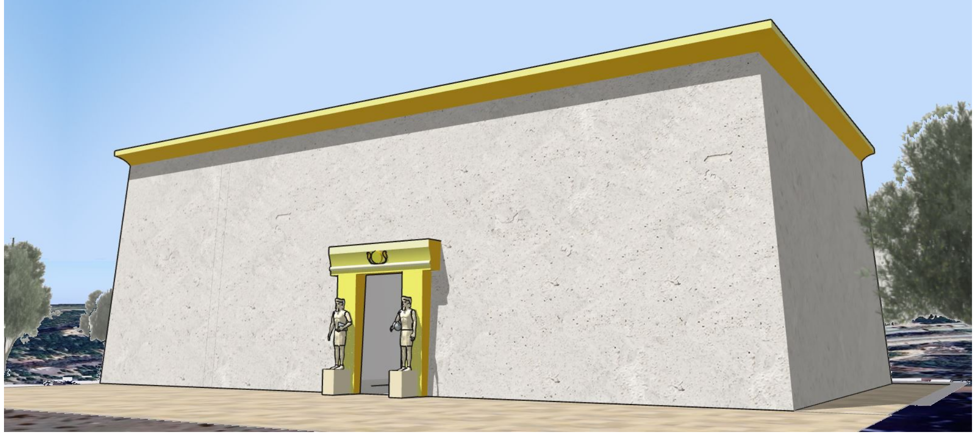


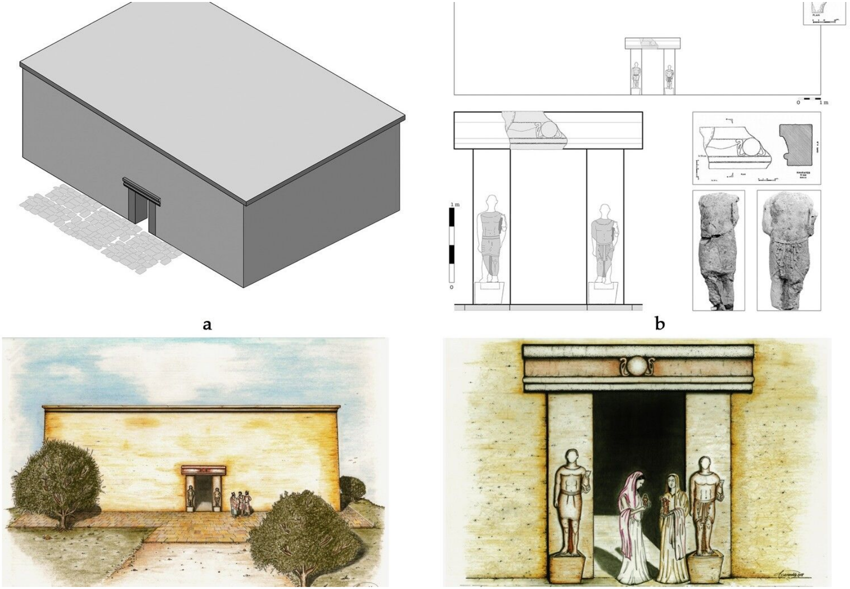
Judith Dekel

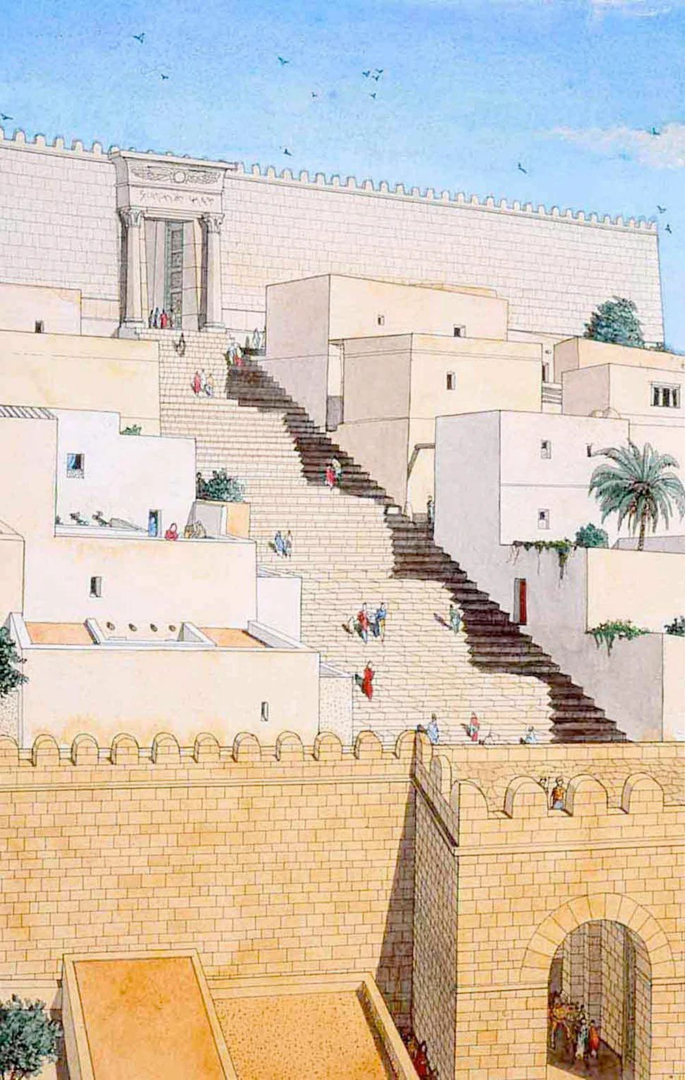
Suggested reconstruction of the main Acropolis Temple Complex at Lachish (From Ussishkin 2004: Figure 6:4; courtesy of the Institute of Archaeology of Tel Aviv University).

https://www.researchgate.net/figure/Suggested-reconstruction-of-the-main-Acropolis-Temple-Complex-at-Lachish-From-Ussishkin_fig2_332302292

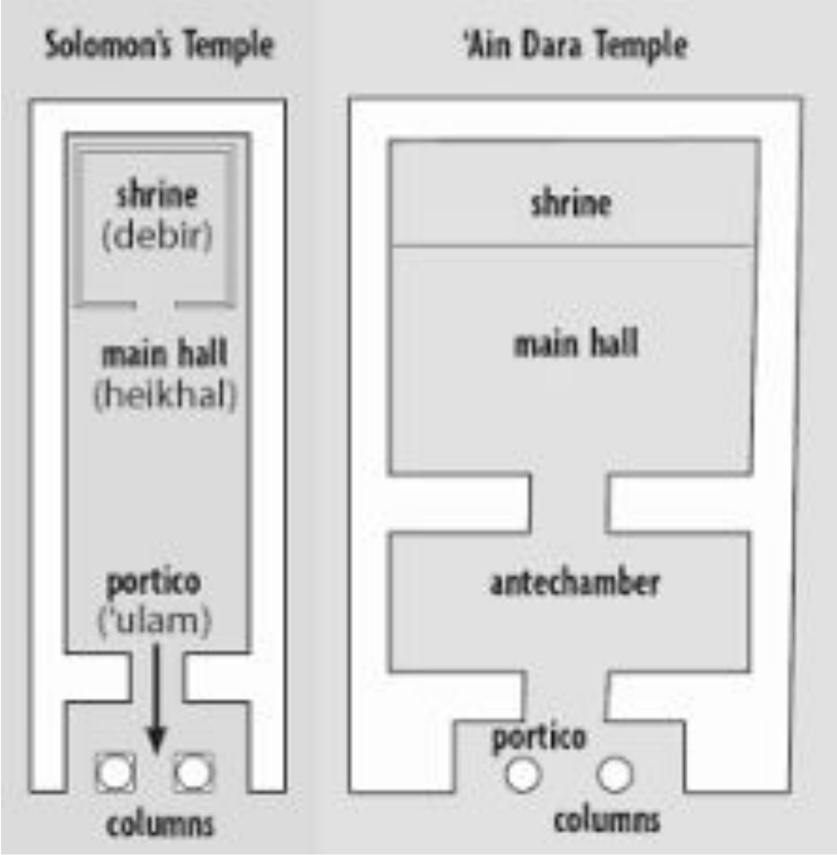
The sanctuary of Kharayeb follows the pre-Classical Phoenician temple design, which was the main temple type in Phoenicia and its dependencies.[18] Iron Age Phoenician temples followed a similar plan with distinct characteristics that differentiate them from other cultic architecture in the region. The temples were rectangular, often with a smaller annex room, and were built along an east-west axis. The *adyton* (most-sacred space)[e] was located in the western part of the temple. One notable feature of these temples is the "bent-entry", in which the main entrance was not centrally located. These temples were typically smaller than other cultic architecture in the southern Levant, a geographical region corresponding approximately to modern-day Israel, Palestine, and Jordan. The architecture and the humble proportions of such temples indicate they were not meant for public use but for the clergy. Many of these elements were preserved in temple design during the late Persian period.[37]

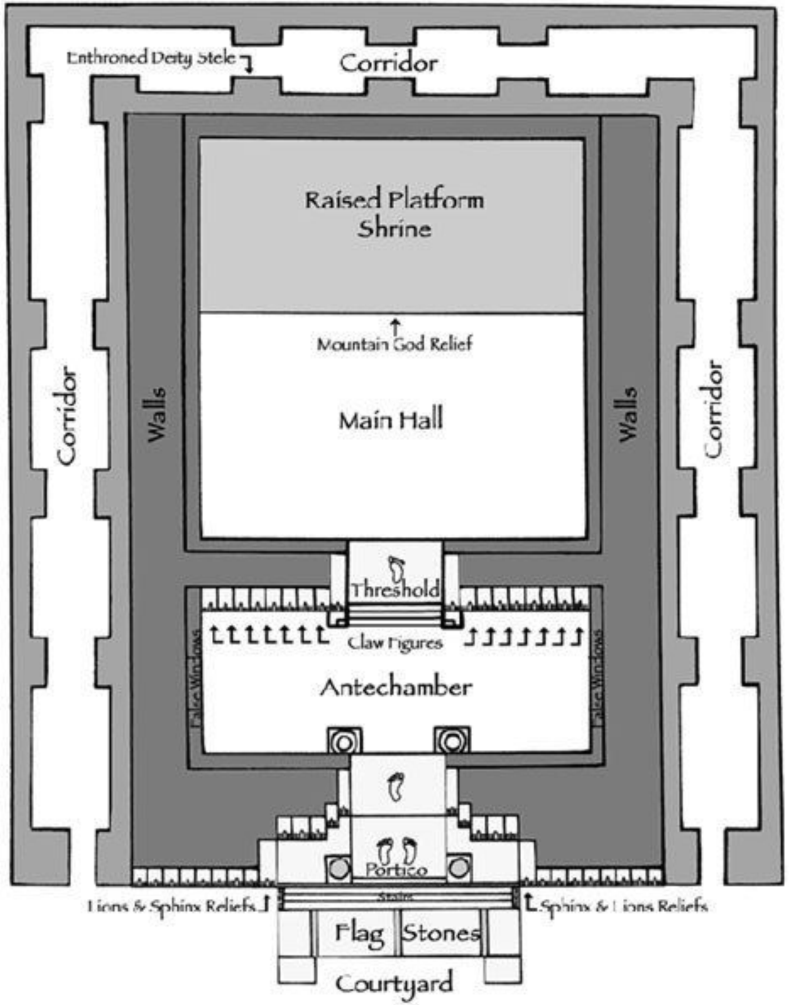






Ascent to the famous Temple of Eshmun in Carthage, by Jean Claude Golvin. Eshmun 𐤀𐤔𐤌𐤍 was a Phoenician god of healing and the tutelary god of Sidon. The temple is now occupied by the Acropolium of Carthage.


Solomon's Temple
'Ain Dara Temple
shrine
(debir)
main hall
(heikhal)
portico
('ulam)
columns
shrine
main hall
antechamber
portico
columns


Enthroned Deity Stele
Corridor
Corridor
Corridor
Walls
Walls
Raised Platform
Shrine
Mountain God Relief
Main Hall
Threshold
Claw Figures
False Windows
False Windows
Antechamber
Portico
Stairs
Lions & Sphinx Reliefs
Sphinx & Lions Reliefs
Flag Stones
Courtyard

‘Ain Dara temple in northern Syria parallels Solomon’s Temple in: Age it was built Size Plan Decoration

https://generationword.com/notes/first_kings/Ain-Dara-temple.pdf

There are 30 architectural and decorative features similar to Solomon’s Temple.

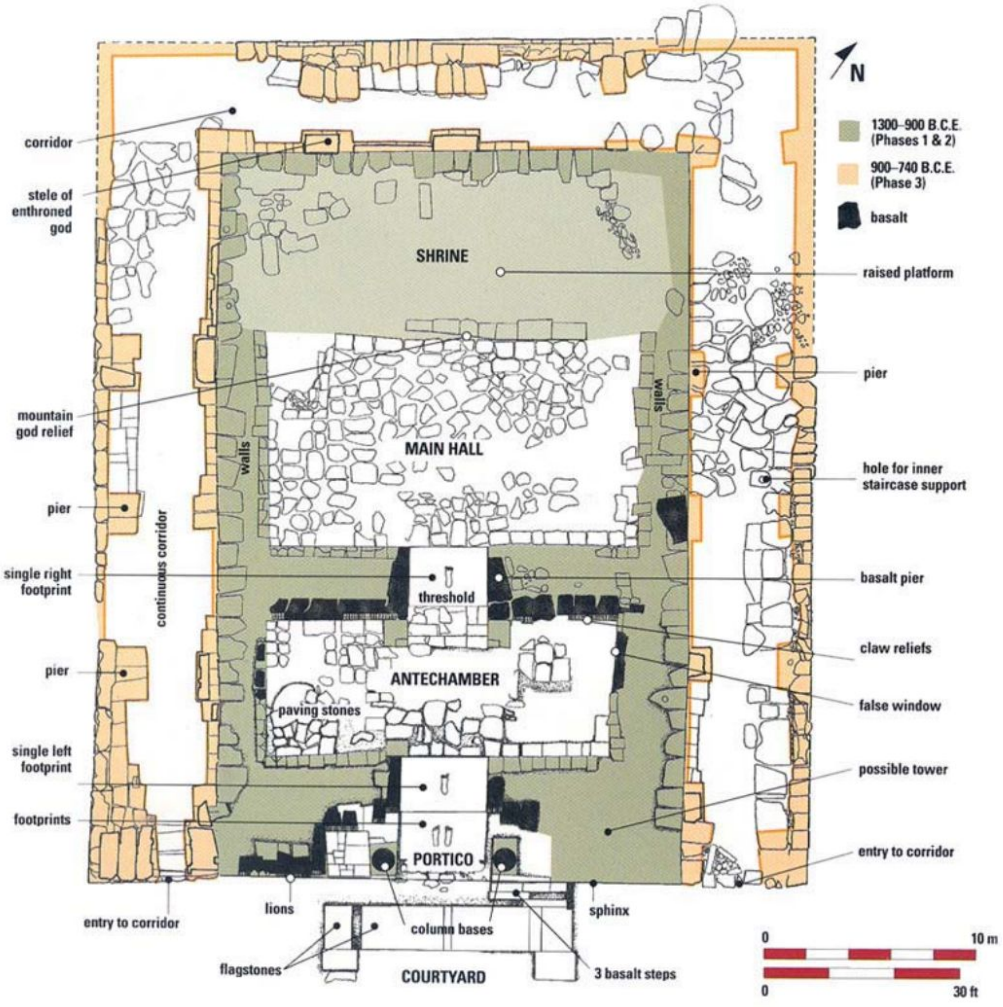
Both Temples were built on manmade platforms

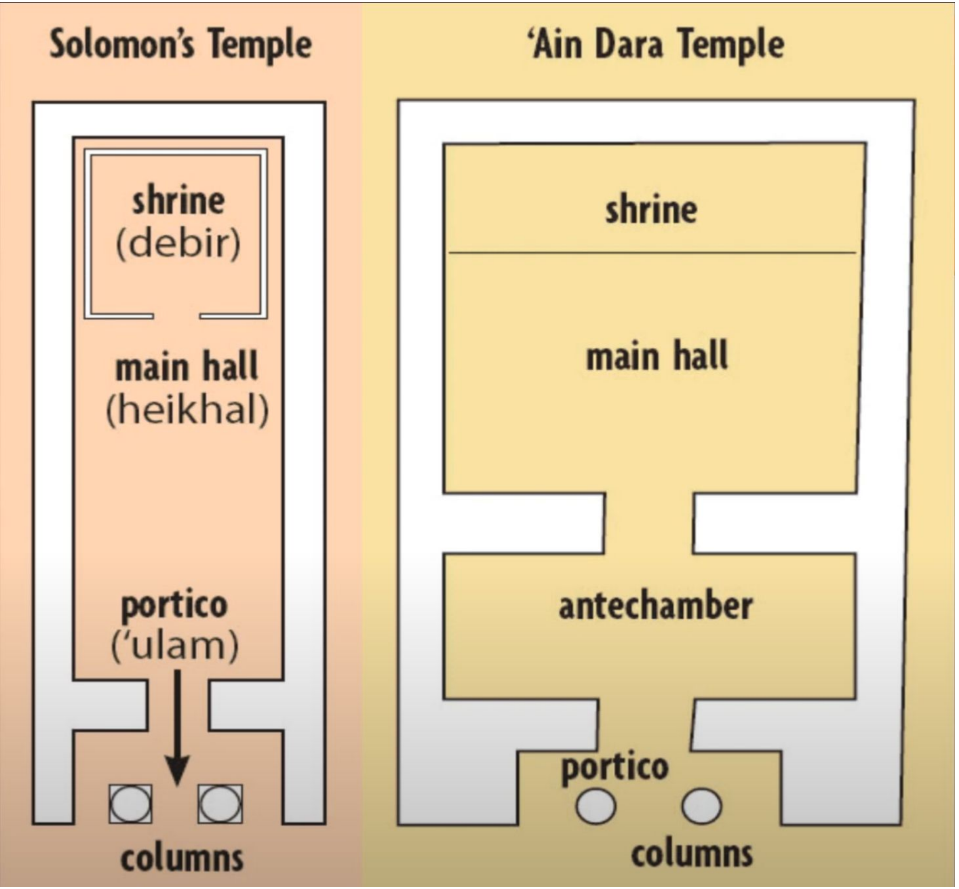
Both Temples were built at the highest point of the city

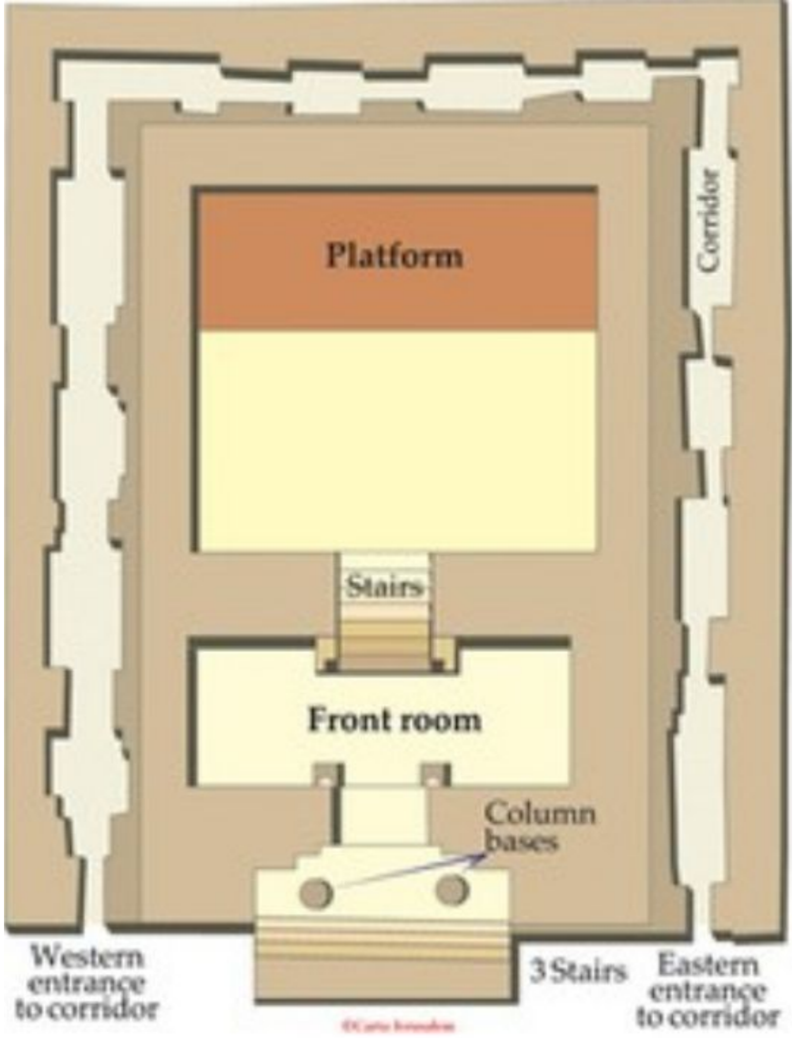
Both Temples had a three part layout: o entry porch supported by two columns o a main sanctuary (Holy Place) o elevated shrine (Holy of Holies)

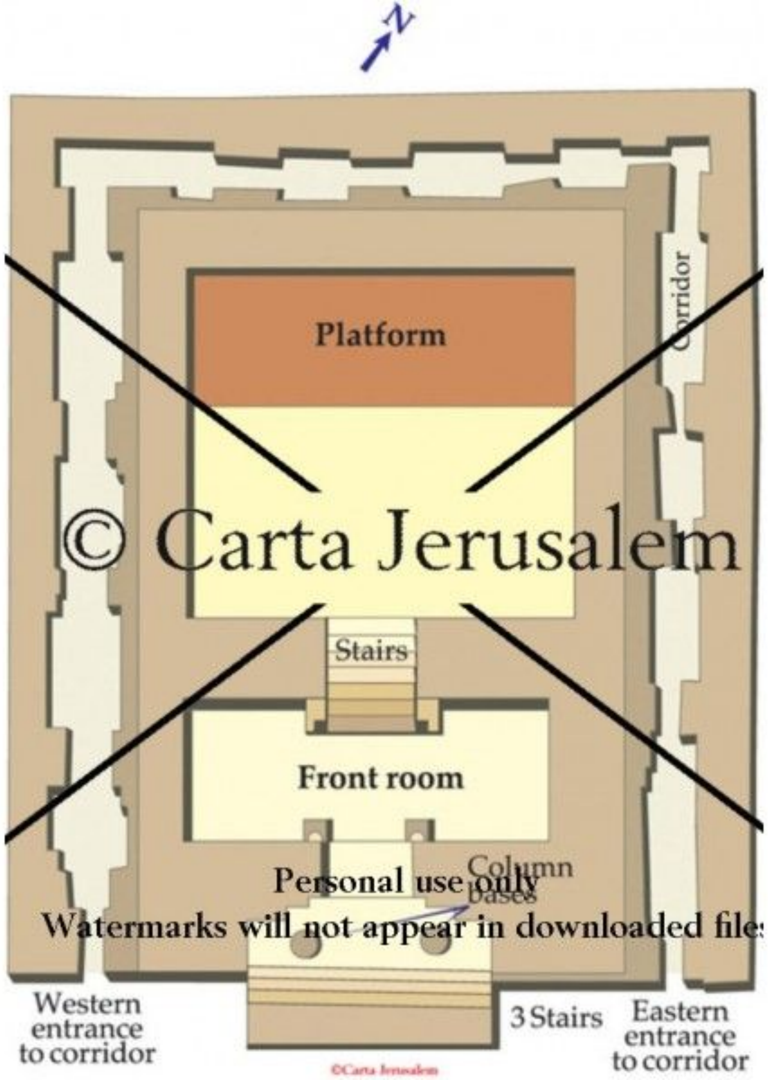
Both Temples had multistoried rooms or chambers built along both sides and the back for use as store rooms, meeting rooms and a variety of other purposes.

The interior and exterior of the ‘Ain Dara temple was covered with carvings of: lions mythical animals (cherubim, sphinxes) floral patterns geometric patterns


N
1300–900 B.C.E. (Phases 1 & 2)
900–740 B.C.E. (Phase 3)
basalt
corridor
stele of enthroned god
SHRINE
raised platform
pier
mountain god relief
walls
walls
MAIN HALL
hole for inner staircase support
pier
continuous corridor
single right footprint
threshold
basalt pier
claw reliefs
pier
ANTECHAMBER
false window
paving stones
single left footprint
possible tower
footprints
PORTICO
entry to corridor
entry to corridor
lions
sphinx
column bases
flagstones
COURTYARD
3 basalt steps
0
10 m
0
30 ft


Solomon's Temple
shrine
(debir)
main hall
(heikhal)
portico
('ulam)
columns
'Ain Dara Temple
shrine
main hall
antechamber
portico
columns


Corridor
Platform
Stairs
Front room
Column bases
Western entrance to corridor
3 Stairs
Eastern entrance to corridor


N
Corridor
Platform
Stairs
Front room
Column bases
Western entrance to corridor
3 Stairs
Eastern entrance to corridor
©Carta Jerusalem

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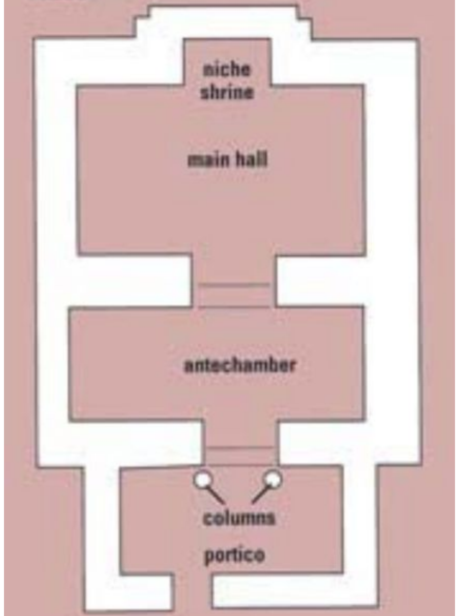
Iron Age temple at ‘Ain Dara, Syria

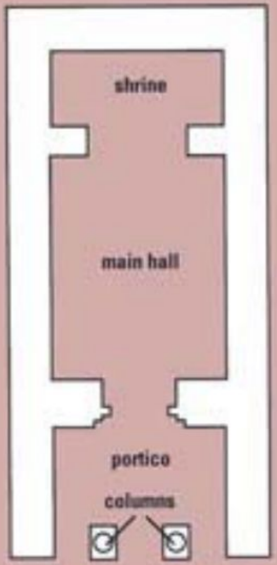
Ancient North Syrian temple similar in plan to Solomon's temple

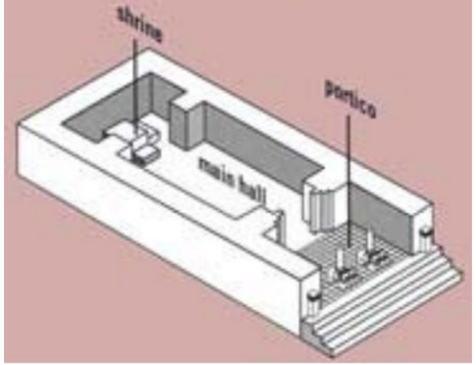
https://store.carta-jerusalem.com/carta-map-bank/349-iron-age-temple-at-ain-dara-syria.html

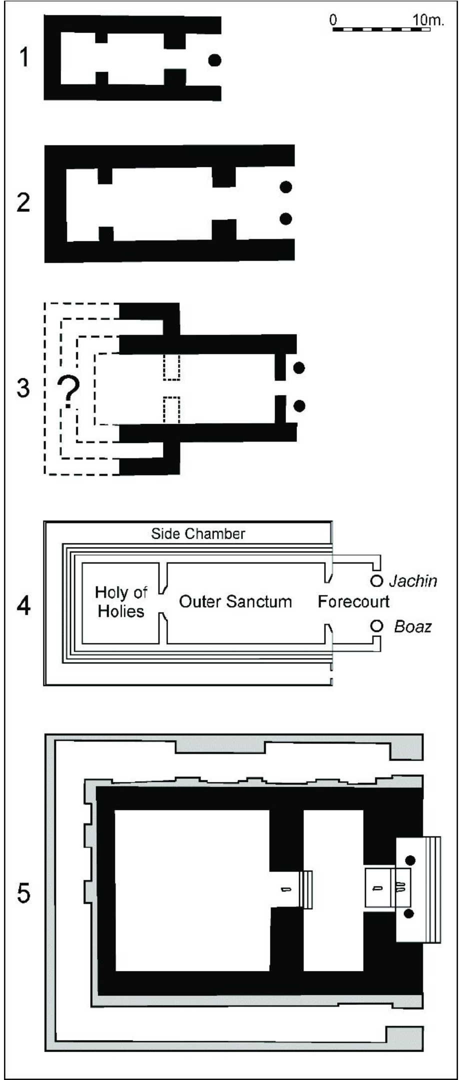
Hazor


niche shrine
main hall
antechamber
columns
portico

Tell Ta'yinat

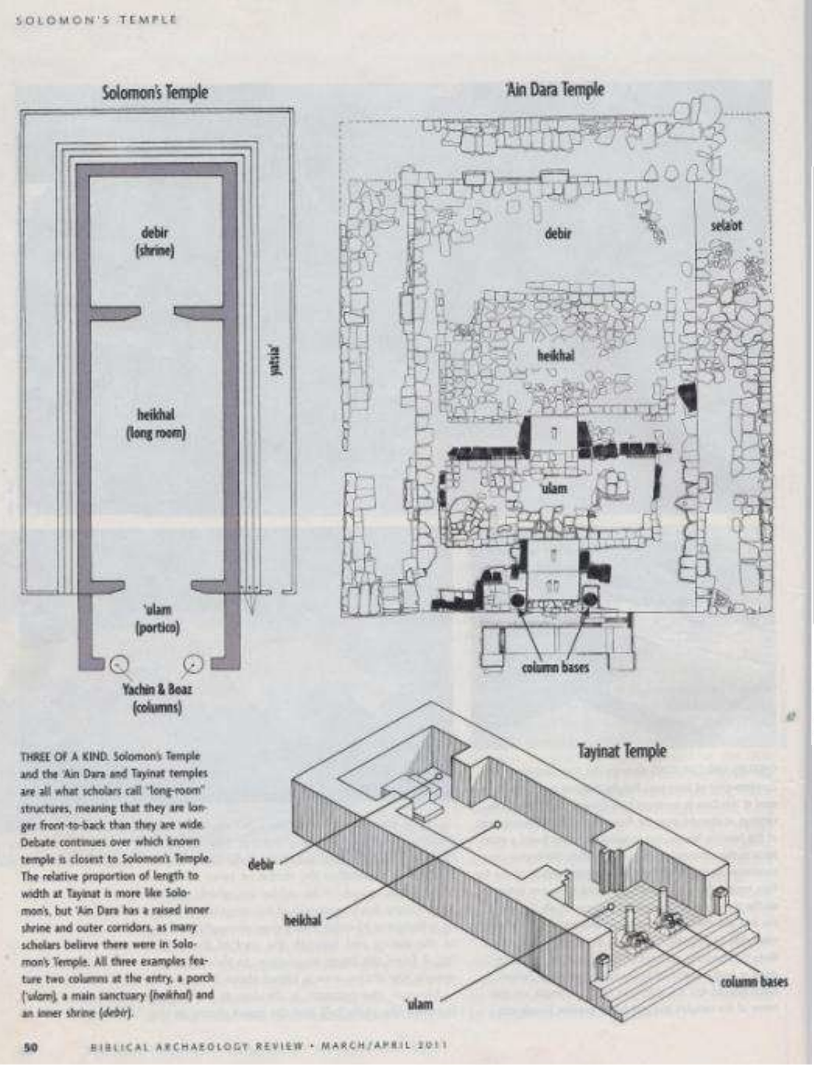

shrine
main hall
portico
columns


shrine
portico
main hall


0
10m.
1
2
3
?
4
Side Chamber
Holy of Holies
Outer Sanctum
Forecourt
Jachin
Boaz
5

Various Iron Age temples in the Levant: 1. Tell Tayinat (Harrison 2012); 2. Tell Tayinat (Haines 1971); 3. Motza (Kisilevitz 2015); 4. Reconstructed plan of Solomon's Temple; 5. Ain Dara (Abu Assaf 1990).

https://www.researchgate.net/figure/arious-Iron-Age-temples-in-the-Levant-1-Tell-Tayinat-Harrison-2012-2-Tell-Tayinat_fig2_331802352


SOLOMON'S TEMPLE
Solomon's Temple
debir
(shrine)
heikhal
(long room)
yatsia'
'ulam
(portico)
Yachin & Boaz
(columns)
'Ain Dara Temple
debir
sela'ot
heikhal
'ulam
column bases
Tayinat Temple
debir
heikhal
'ulam
column bases

THREE OF A KIND. Solomon's Temple and the 'Ain Dara and Tayinat temples are all what scholars call "long-room" structures, meaning that they are longer front-to-back than they are wide. Debate continues over which known temple is closest to Solomon's Temple. The relative proportion of length to width at Tayinat is more like Solomon's, but 'Ain Dara has a raised inner shrine and outer corridors, as many scholars believe there were in Solomon's Temple. All three examples feature two columns at the entry, a porch (*'ulam*), a main sanctuary (*heikhal*) and an inner shrine (*debir*).

50 BIBLICAL ARCHAEOLOGY REVIEW • MARCH/APRIL 2011

https://www.researchgate.net/figure/Temple-ground-plans-Hurowitz-2011-50_fig3_264799746

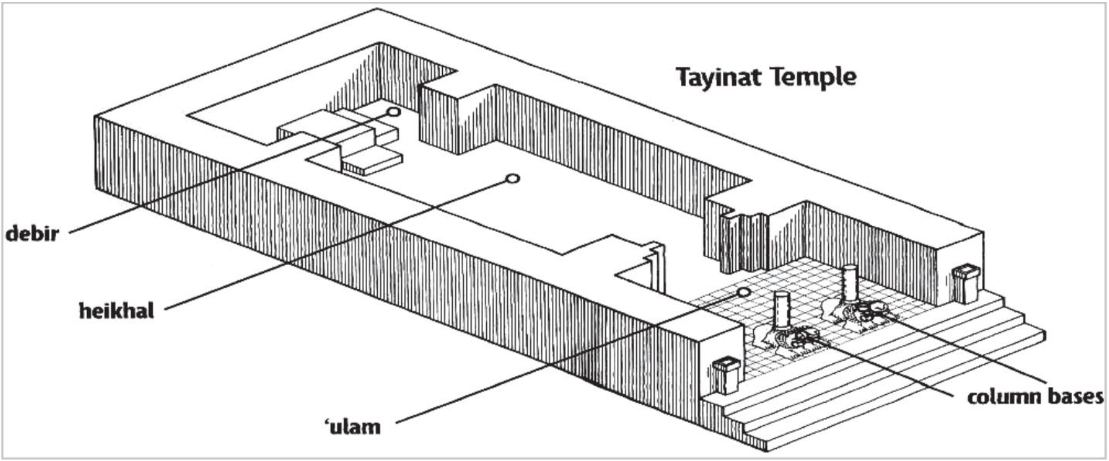
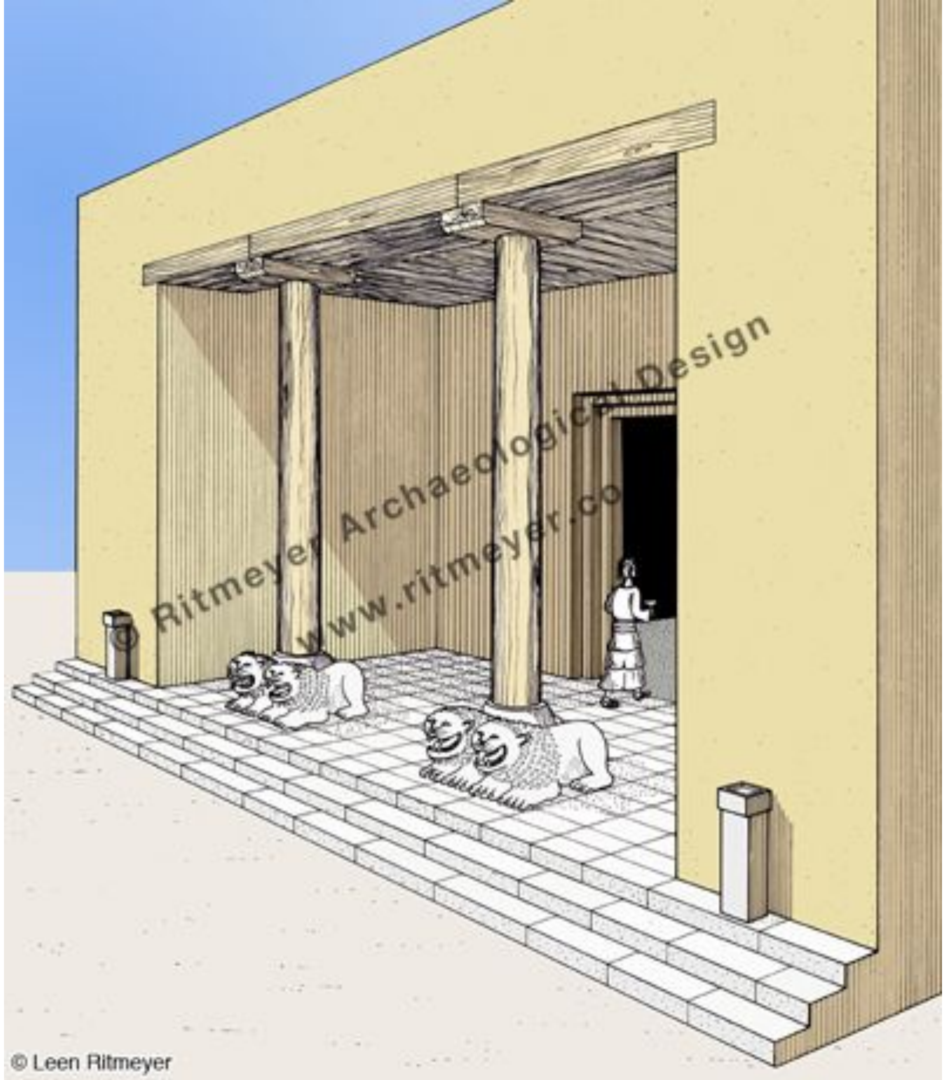
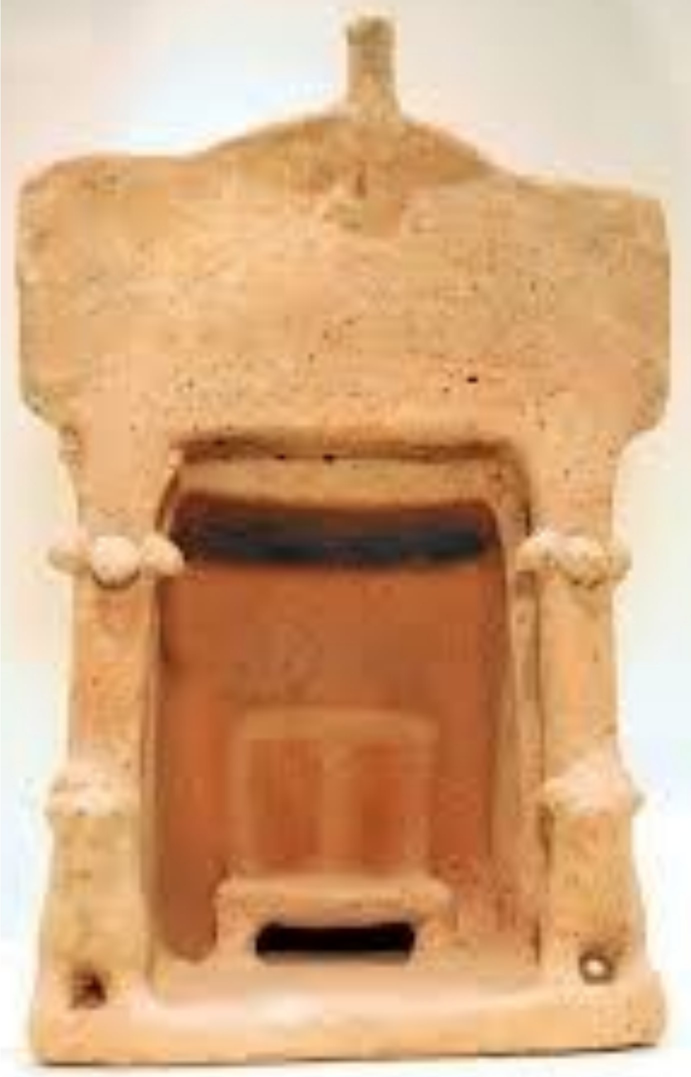

Tayinat Temple
debir
heikhal
'ulam
column bases

Fig. 2: Reconstruction of Temple #2 at Tell Taayinat. From Hurowitz, 2011, p. 50

https://davidshapira.co.il/wp-content/uploads/2019/02/The-Moza-Temple-and-Solomons-Temple.pdf


© Ritmeyer Archaeological Design
www.ritmeyer.co
© Leen Ritmeyer

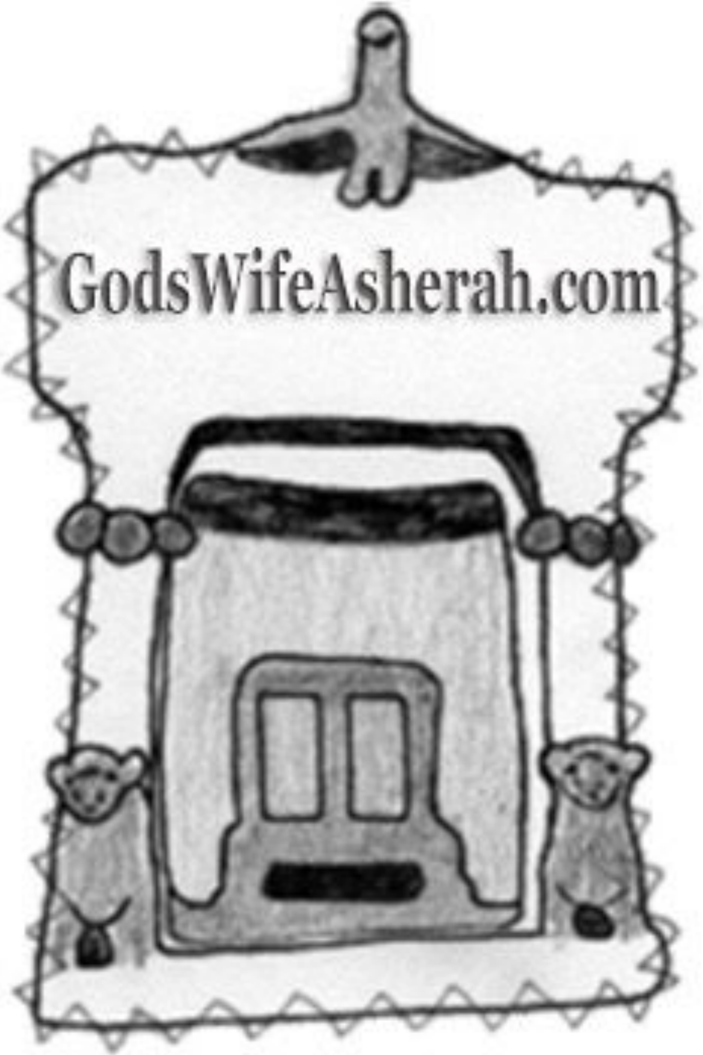


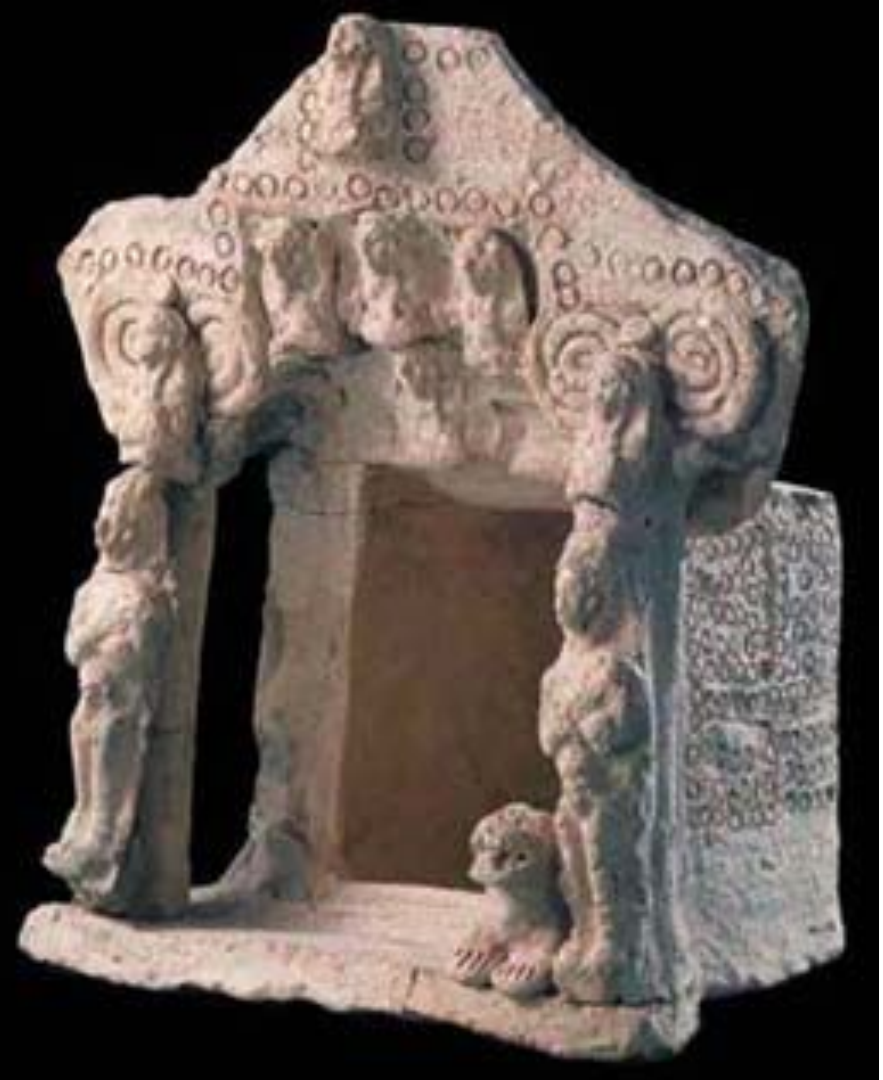
Dating to the Iron Age, ~1000-850 BCE, experts believe this model temple shrine may have come from biblical Moab. Embellished with epiphanies of the Mother Goddess Asherah - the frontal tree-like asherah pillars, the guardian lions and the dove at the shrine's apex - this temple model shrine is consecrated to the worship of Asherah/God the Mother.

Depicted within the inner sanctuary of this temple shrine, the double-throne attests to the worship of another deity at Asherah's side.

The companion deity may likely have been God the Father.

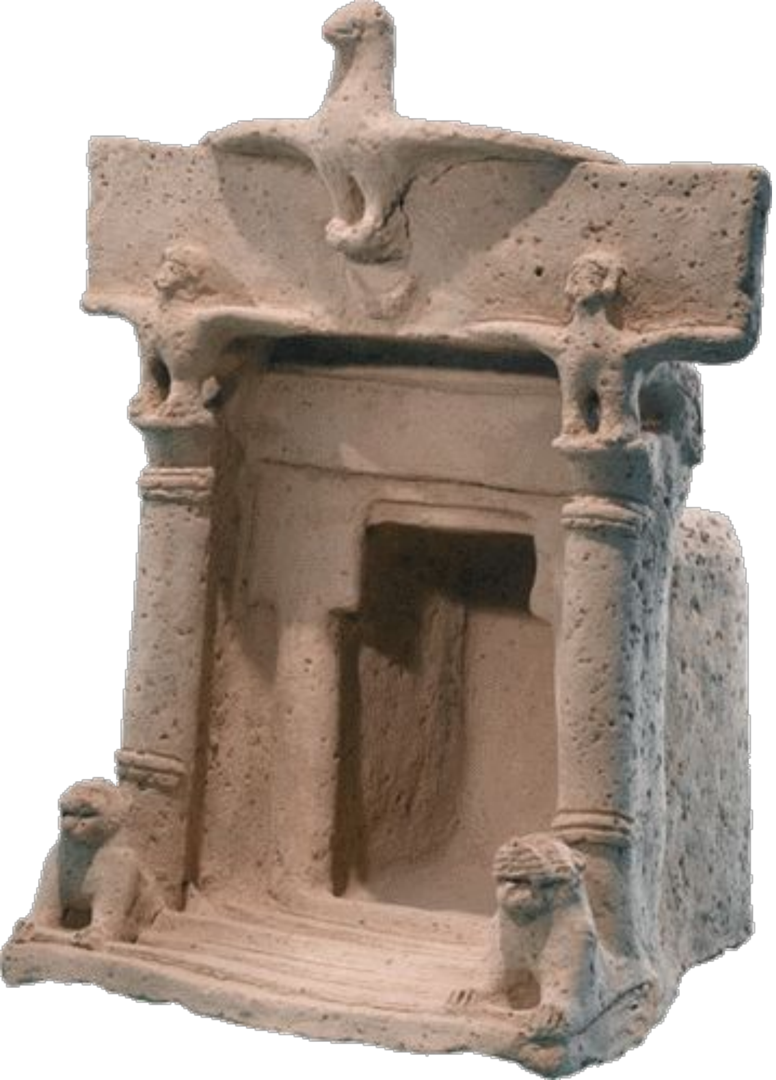
https://goddessasherah.com/ash-res-5-notinyet/double-throne-shrine-of.html





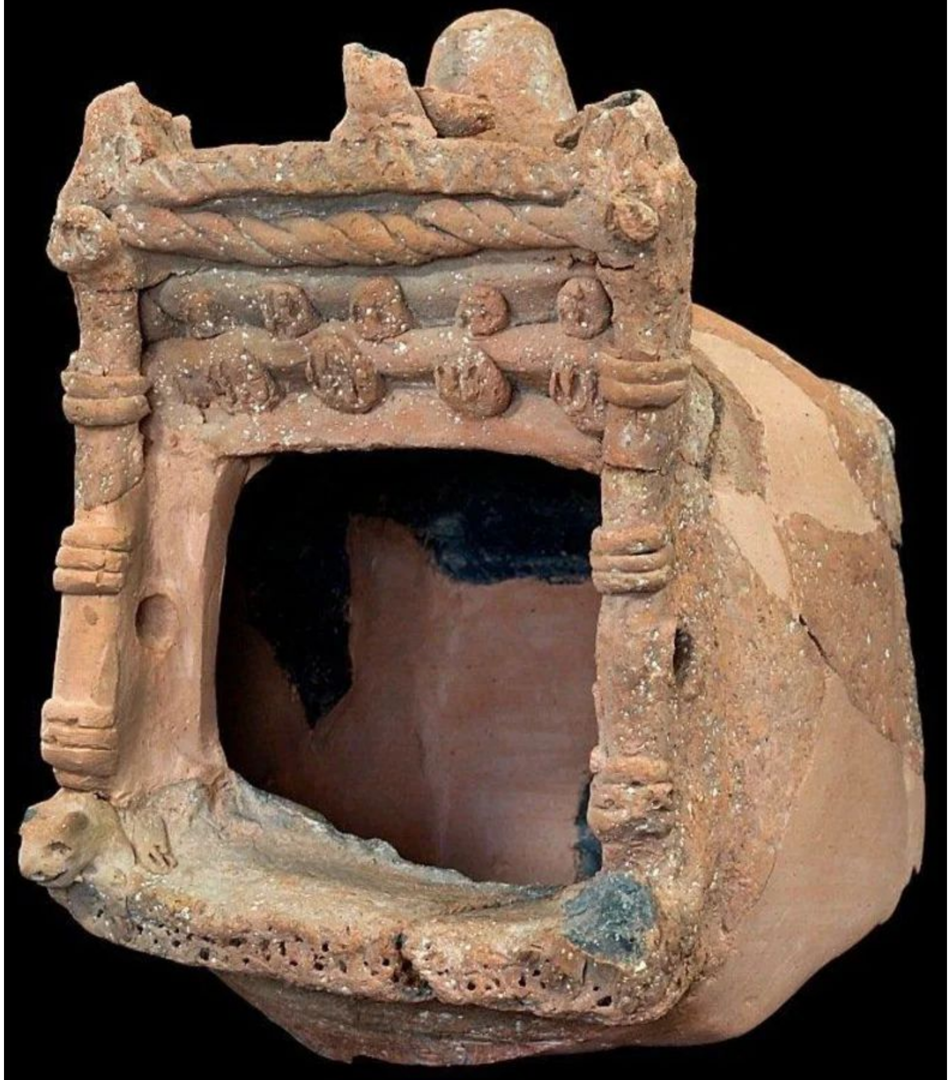
tree-like columns to the lion bases and the doves perched atop the roofs, all of these are well-known symbols of the goddess Asherah and her counterparts from Biblical artifacts found in the ancient Near East.

https://www.biblicalarchaeology.org/daily/ancient-cultures/ancient-israel/house-shrines/



House shrine of אַשְׁרָה (center top), flanked by ~~Astarte~~ and ~~Tanit~~, in the tops of stone date palms – palmiform columns (Iron Age – B.C.E. 1200-500, BAR, *Ardon Bar Hama*)

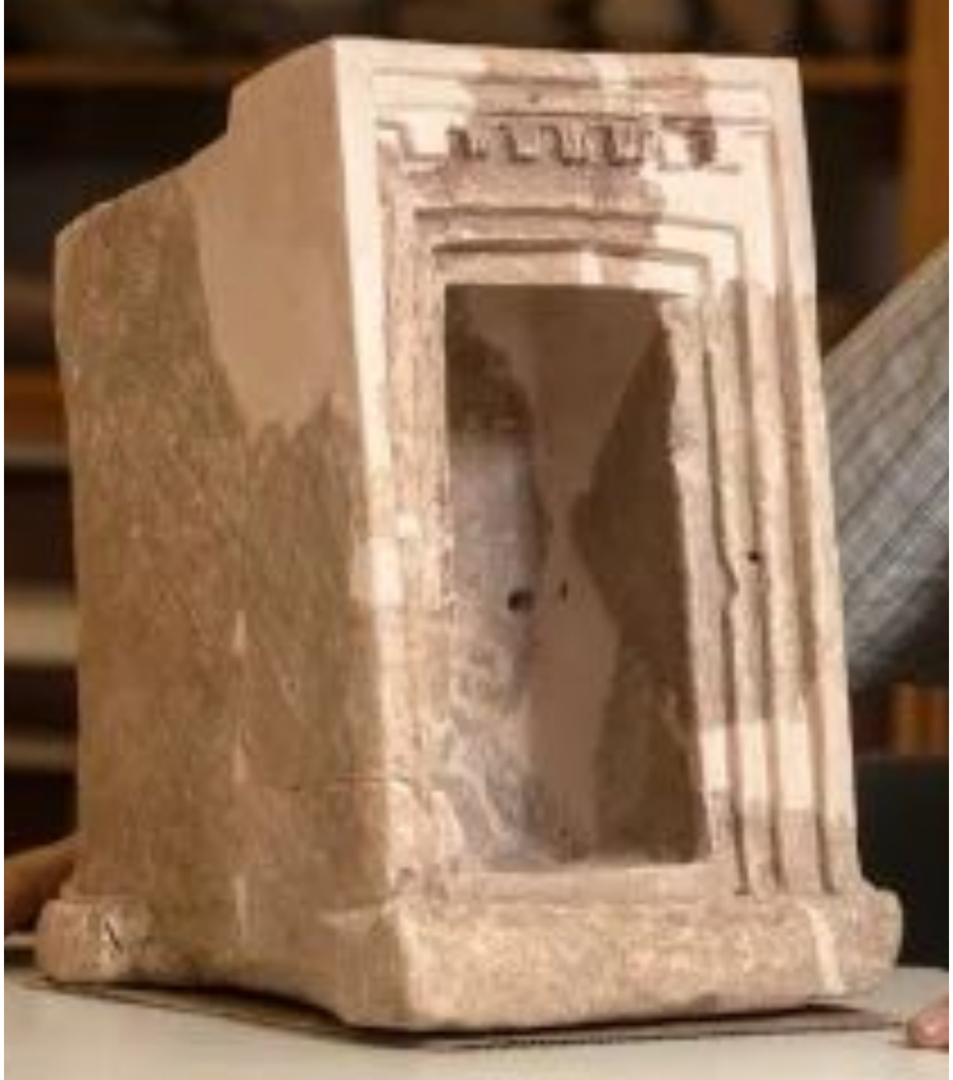
https://www.netzarim.co.il/Shared/Glossary/asherah.htm

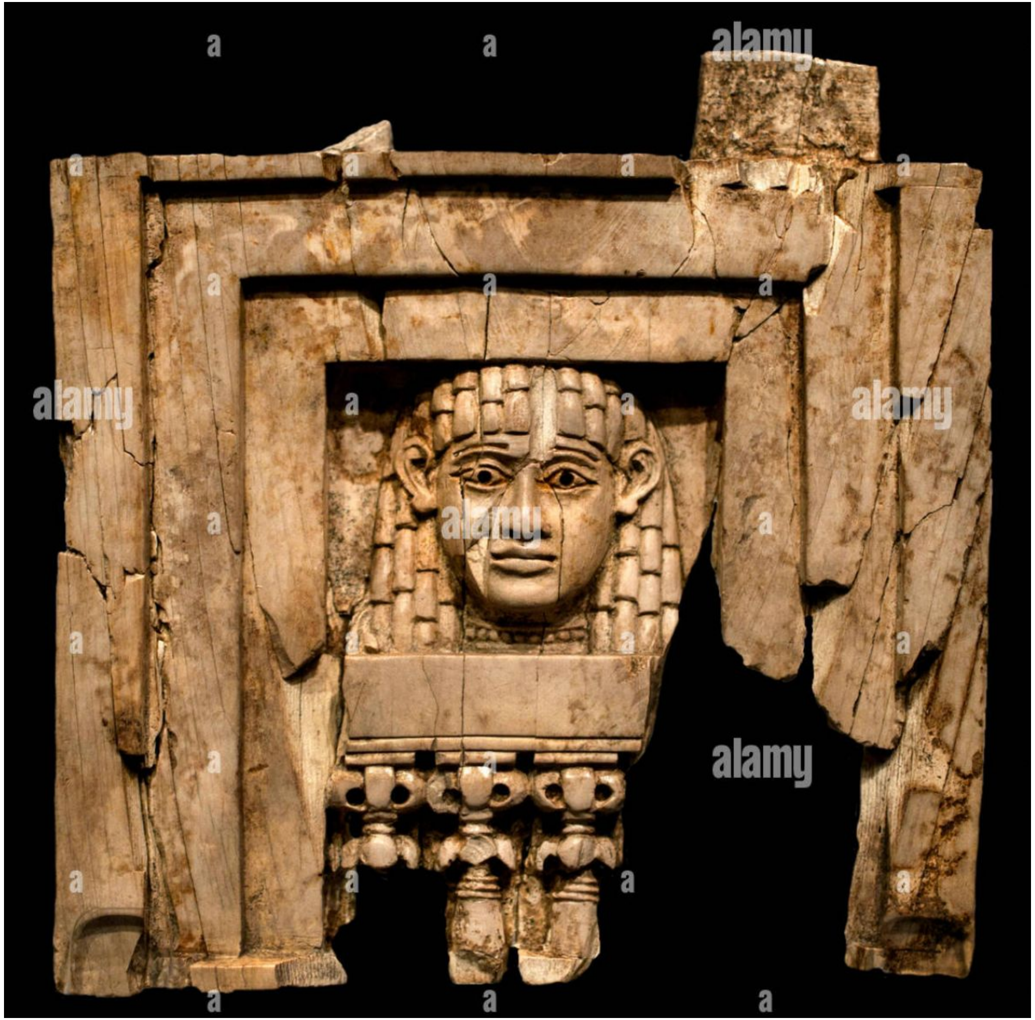


A decorated clay shrine model was found at the Khirbet Qeiyafa site.

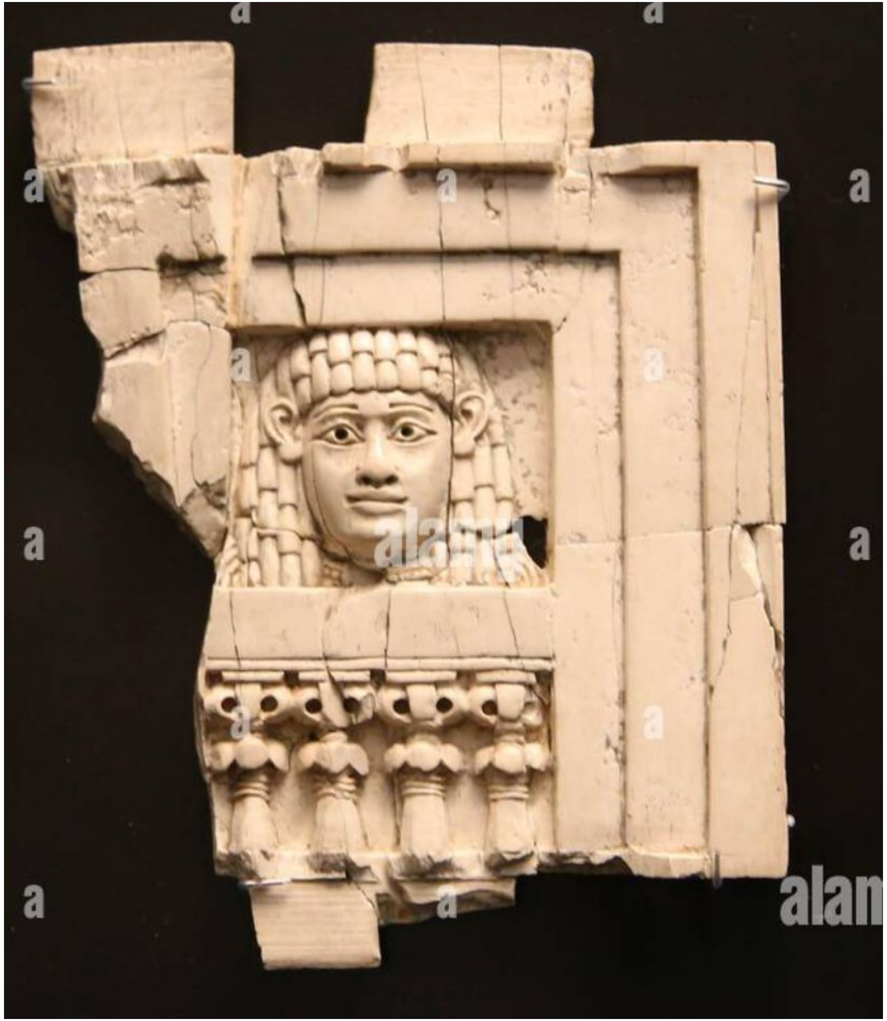
https://www.nbcnews.com/sciencemain/3-000-year-old-artifacts-reveal-history-behind-biblical-david-761720

Yosef Garfinkel, an archaeologist at the Hebrew University of Jerusalem, shows off a stone shrine model that was found during excavations at Khirbet Qeiyafa, an ancient settlement southwest of Jerusalem.

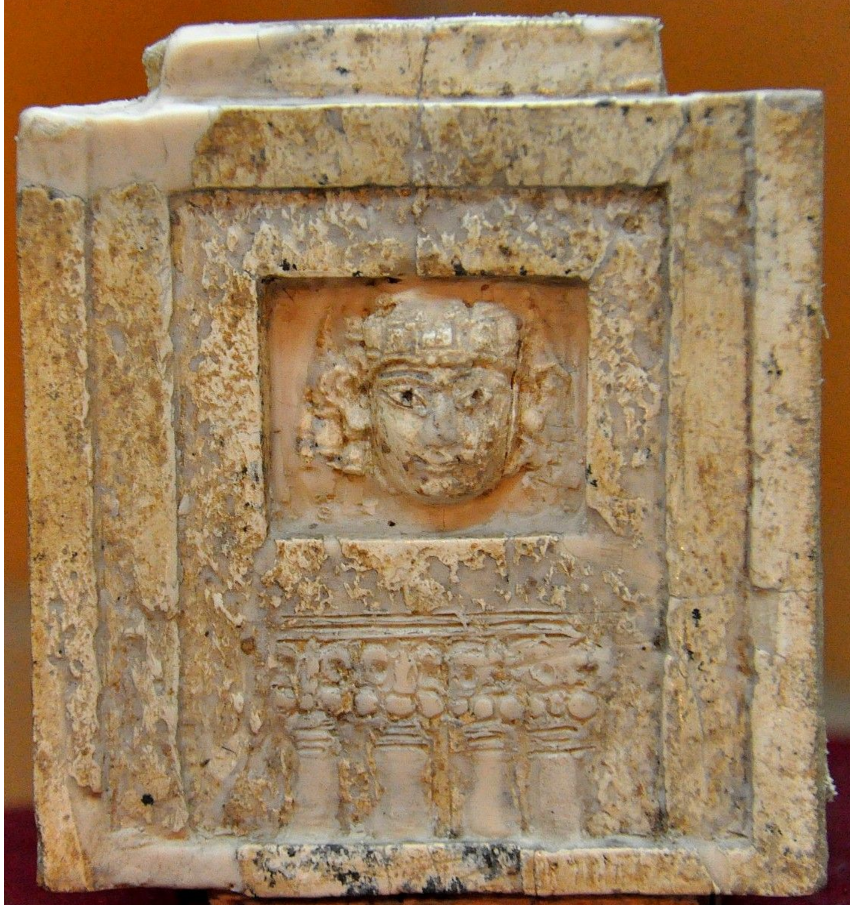




https://www.alamy.com/stock-photo-kilili-the-woman-at-the-window-phoenician-carved-ivory-from-nimrud-79576046.html?imageid=3F4CFA66-35D6-45B4-B97C-E252B48CDA70&p=16611&pn=1&searchId=cfbc02e44d2bc6ab3af9d17d676b4f66&searchtype=0

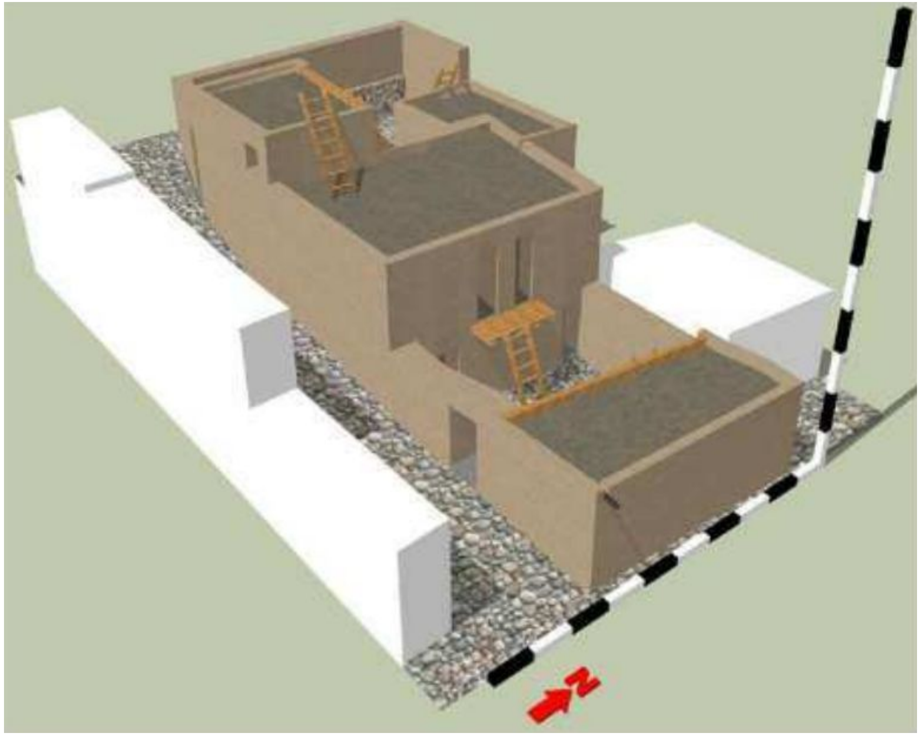


https://www.alamy.com/woman-at-the-window-phoenician-style-ivory-plaque-from-nimrud-iraq-900-700bc-british-museum-london-grb-image425364935.html



https://en.m.wikipedia.org/wiki/Nimrud_ivories

The pillared courtyard-building of Tel Kinrot



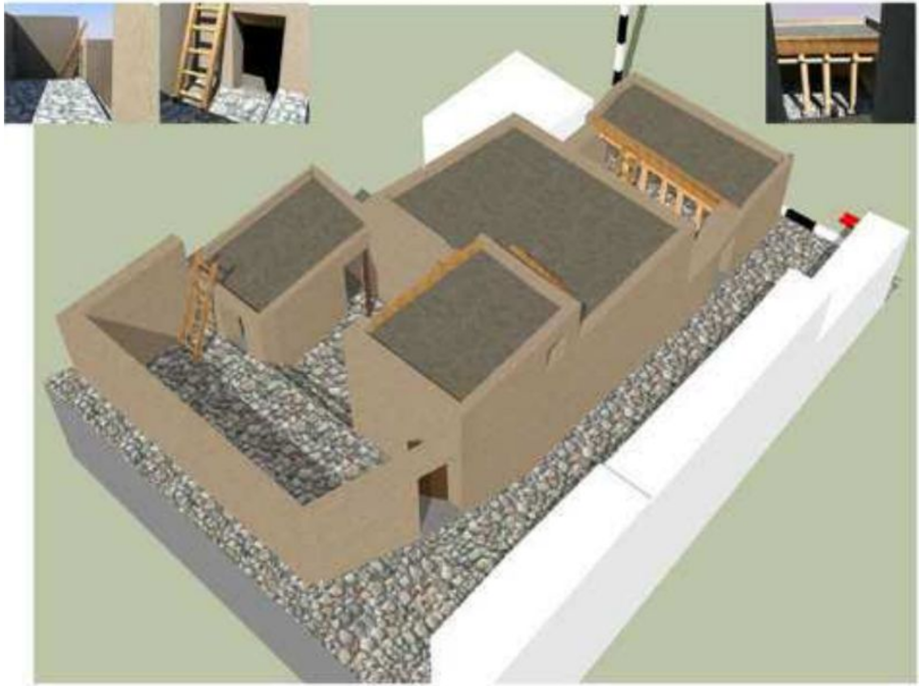


Figure 21. Rendering in 3D of the pillared courtyard-building according to the current state of preliminarily knowledge. Made by C. Lennert (© Kinneret Regional Project).

https://www.academia.edu/4640266/SACRED_OR_PROFANE_IDENTIFYING_CULTIC_PLACES_IN_THE_EARLY_IRON_AGE_SOUTHERN_LEVANT_A_study_on_the_pillared_courtyard_building_of_Tel_Kinrot_and_its_shrine_model

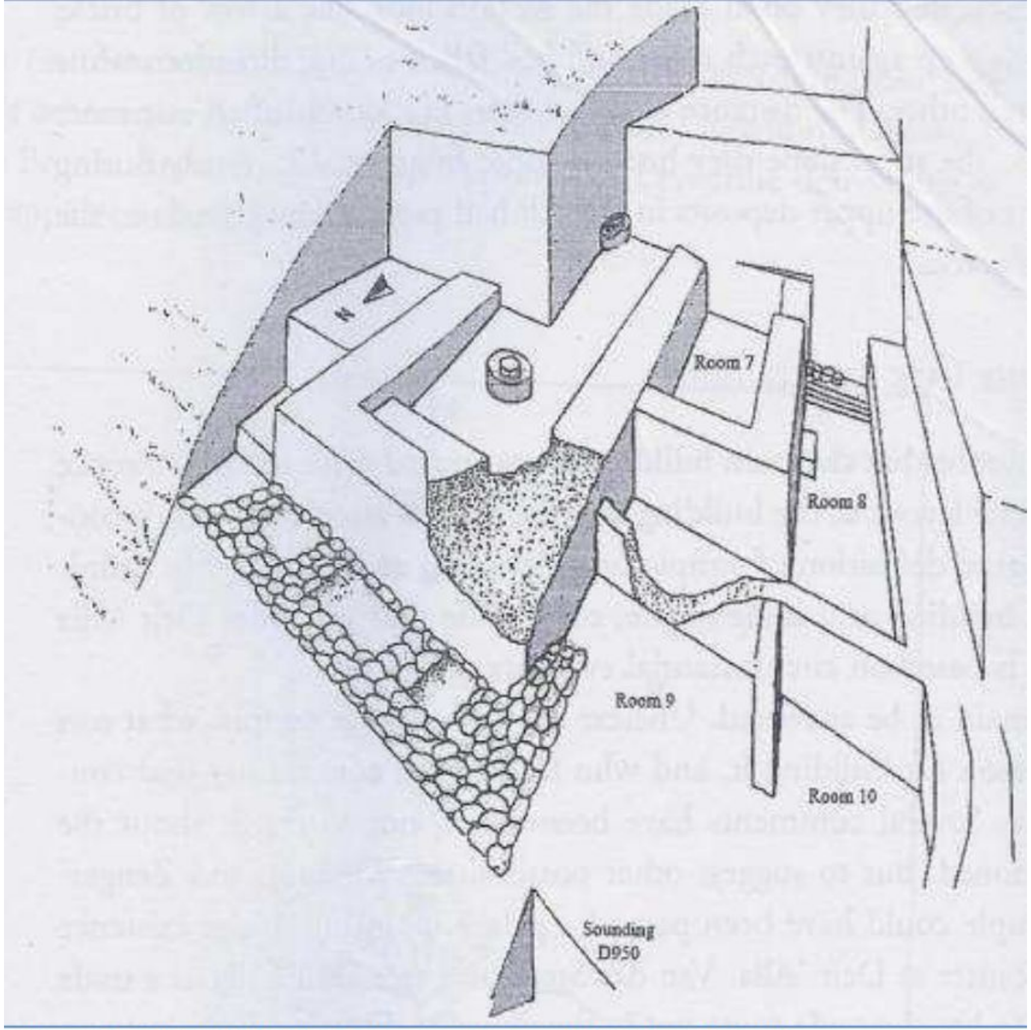

N
Room 7
Room 8
Room 9
Room 10
Sounding
D950

Figure 73. Tell Deir 'Alla: the Late Bronze Age temple (Franken 2008, 32).

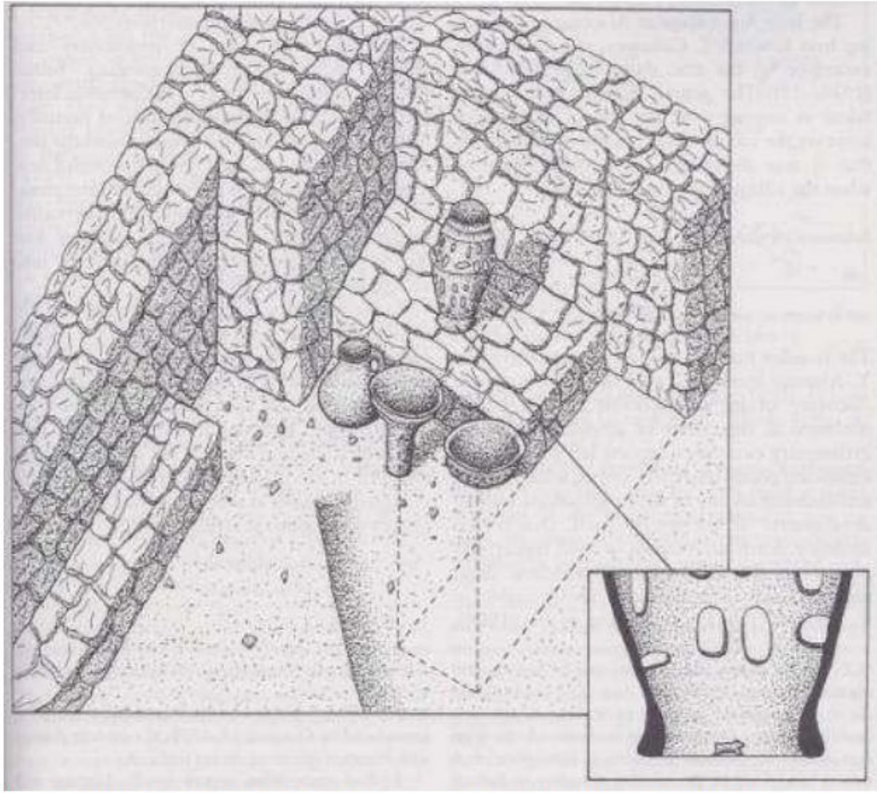


Figure 5. Ai cult room with bench and platform. Reconstruction including the distinctive vessels (Zevit 2001, 155).

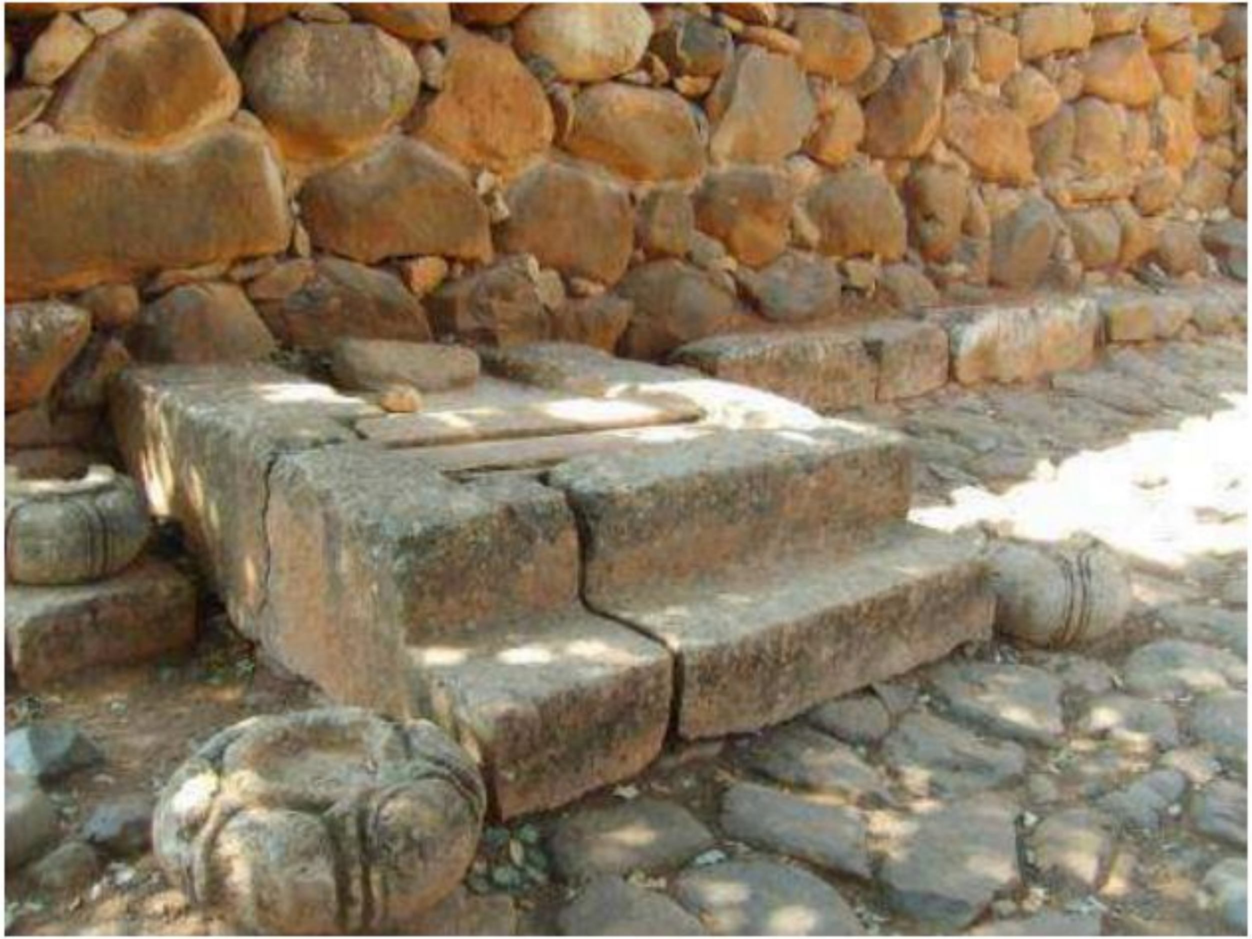


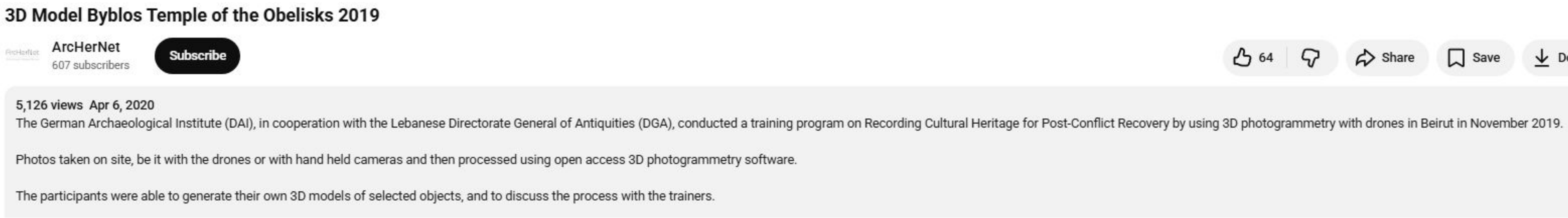
Figure 6. Tel Dan: a flagstone pavement with four consoles for poles that could carry a canopy. Was this either the place for a king or for a god? Might this have been a way-side chapel? (photo J. Berkheij-Dol).

The **Temple of the Obelisks** (French: *Temple aux Obelisques*, Arabic: معبد الأنصاب *maebad al'ansab*), also known as the **L-shaped Temple** and **Temple of Resheph**[1] was an important Bronze Age temple structure in the World Heritage Site of Byblos.[2] It is considered "perhaps the most spectacular" of the ancient structures of Byblos.[3]

The Temple of the Obelisks was in fact originally built over a predecessor, the L-shaped temple also dedicated to the Egyptian god Resheph.

BYBLOS
The Temple of the Obelisks in 3D

Click it. 1 video to see.



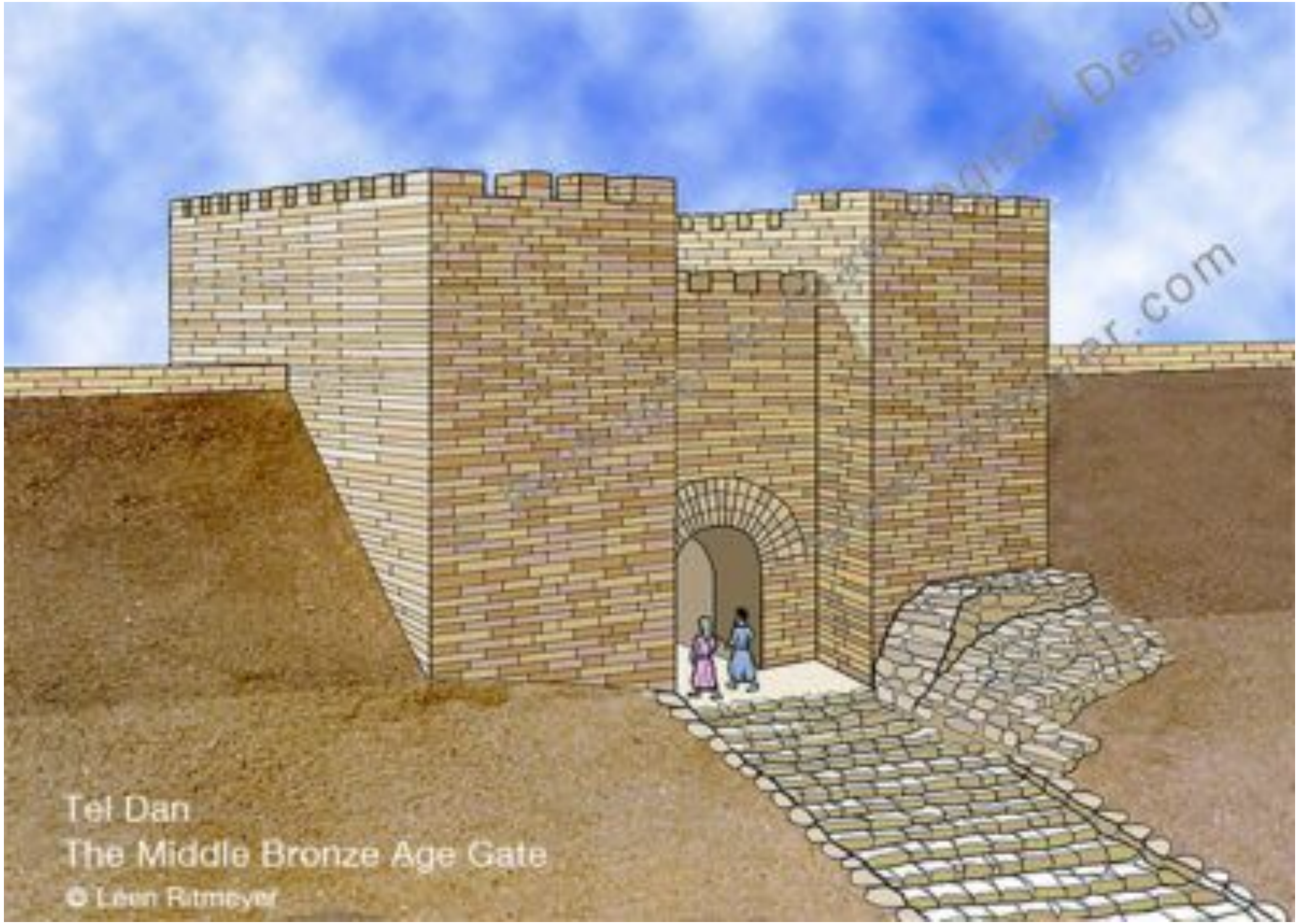
3D Model Byblos Temple of the Obelisks 2019

5,126 views Apr 6, 2020
The German Archaeological Institute (DAI), in cooperation with the Lebanese Directorate General of Antiquities (DGA), conducted a training program on Recording Cultural Heritage for Post-Conflict Recovery by using 3D photogrammetry with drones in Beirut in November 2019.

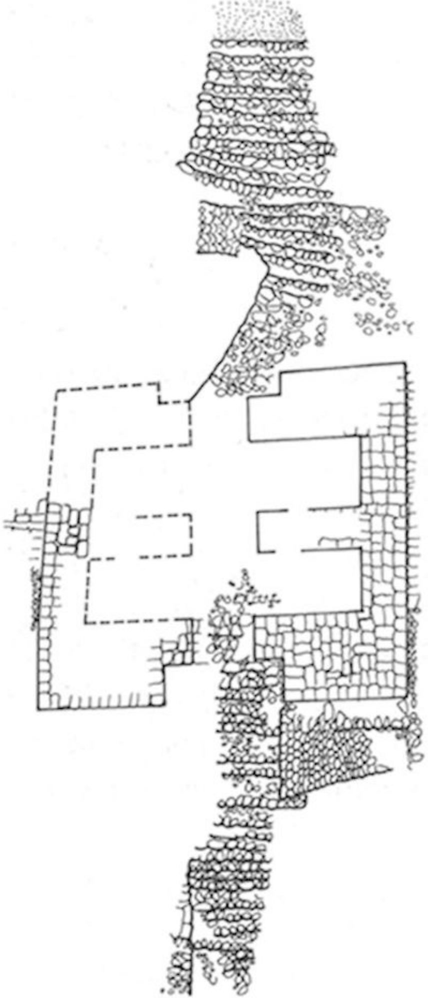
Photos taken on site, be it with the drones or with hand held cameras and then processed using open access 3D photogrammetry software.

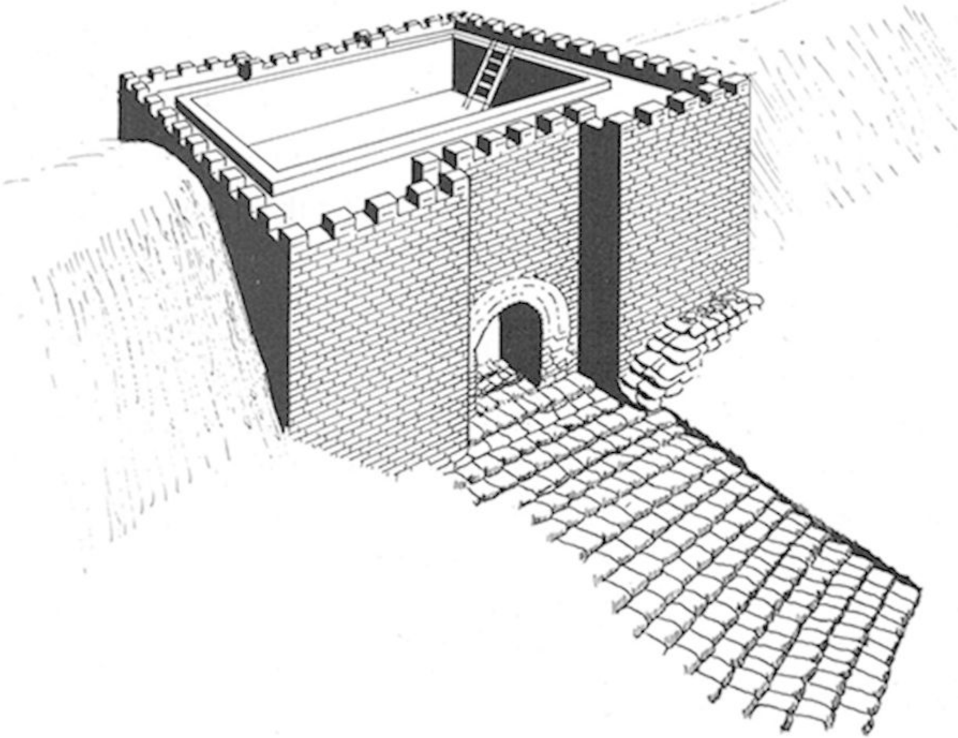
The participants were able to generate their own 3D models of selected objects, and to discuss the process with the trainers.

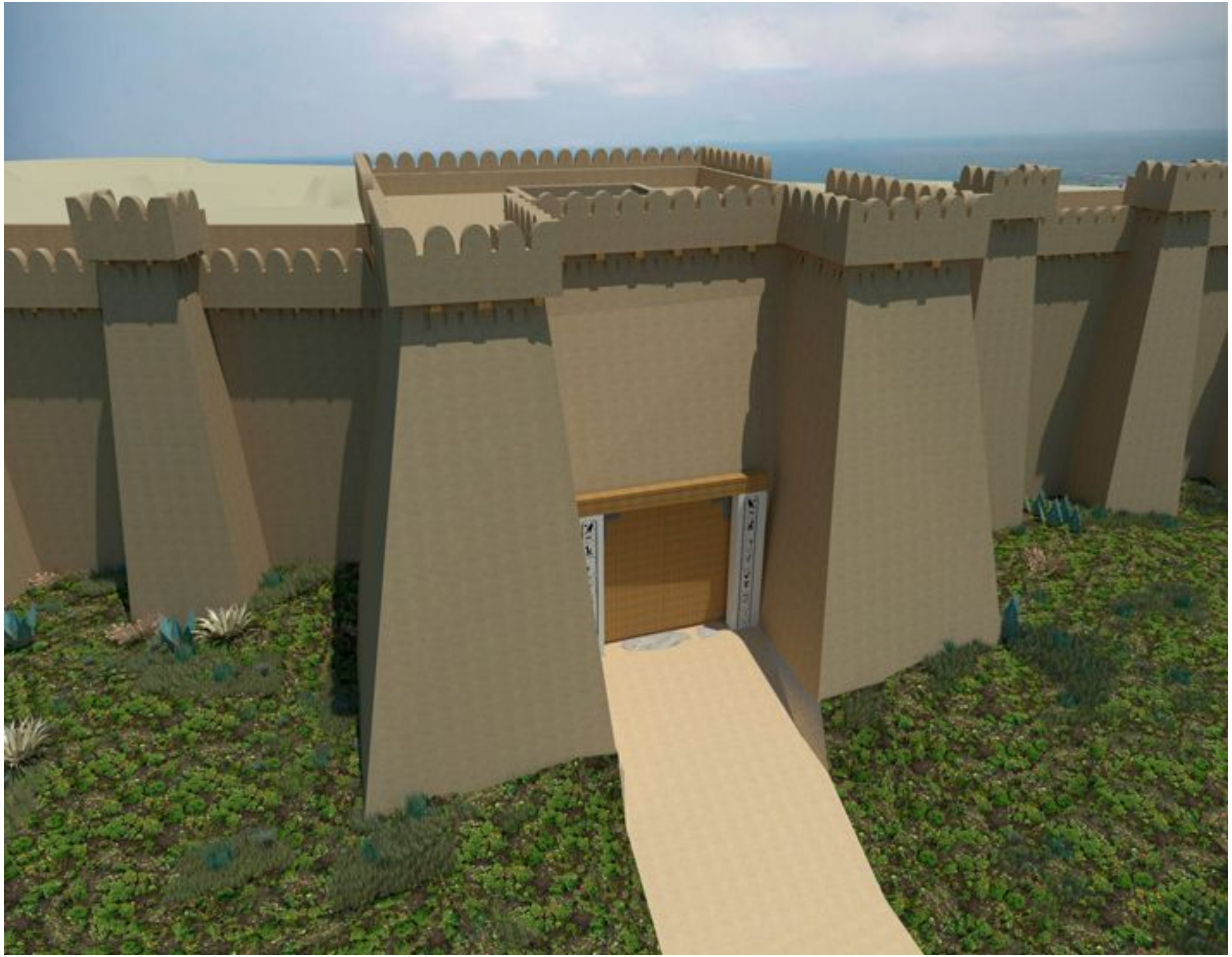
Acre continued as a Phoenician city[21] and was referenced as a Phoenician city by the Assyrians.[10] Josephus, however, claimed it as a province of the Kingdom of Israel under Solomon.


Tel Dan
The Middle Bronze Age Gate
© Leen Ritmeyer

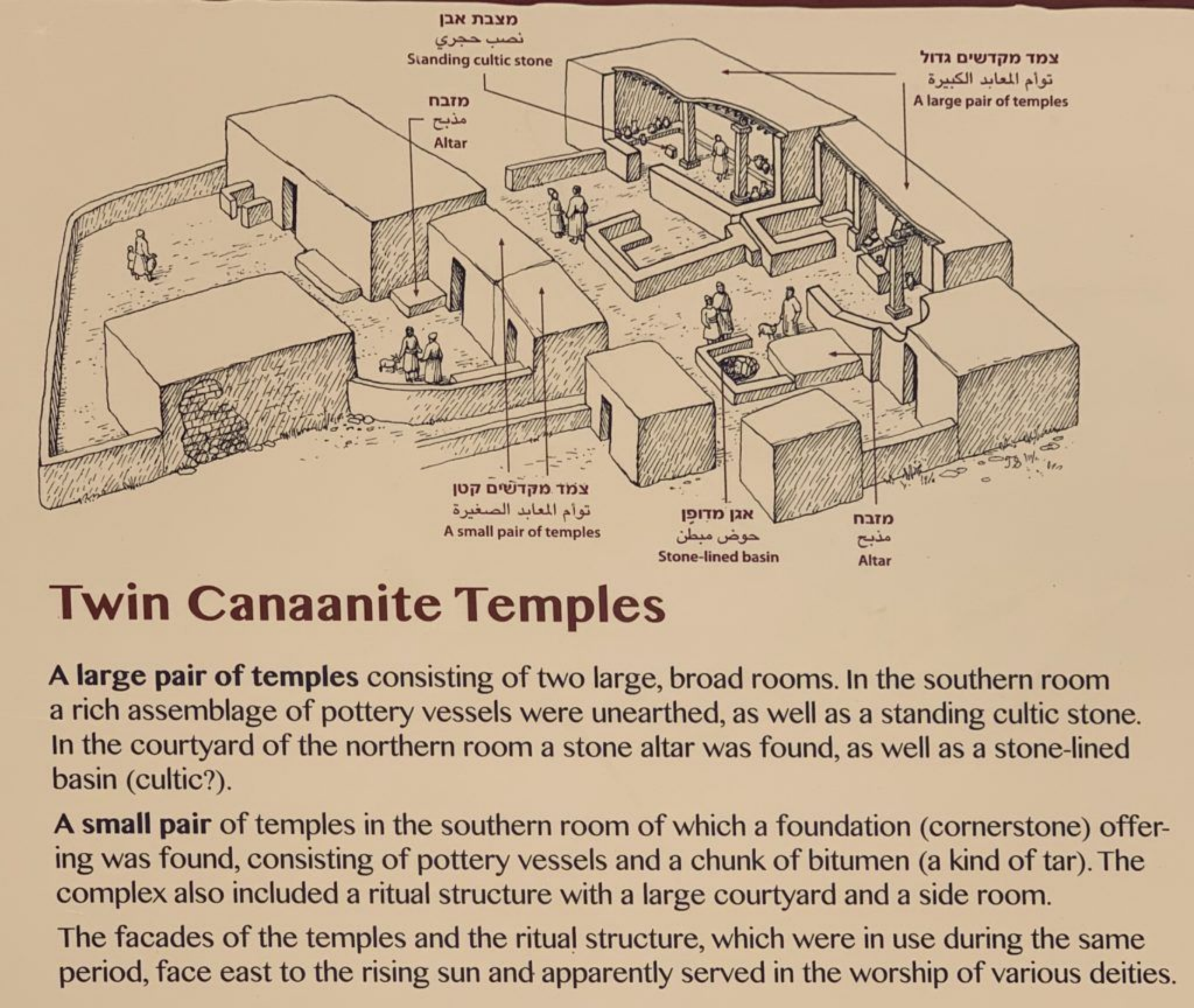
The Middle Bronze Age Canaanite City as a Domesticating Apparatus (Twelve) - The Social Archaeology of the Levant







https://archaeology.org/issues/july-august-2017/features/jaffa-egypt-canaan-colony/


מצבת אבן
نصب حجري
Standing cultic stone
מזבח
مذبح
Altar
צמד מקדשים גדול
توأم المعابد الكبيرة
A large pair of temples
צמד מקדשים קטן
توأم المعابد الصغيرة
A small pair of temples
אגן מדופן
حوض مبطن
Stone-lined basin
מזבח
مذبح
Altar

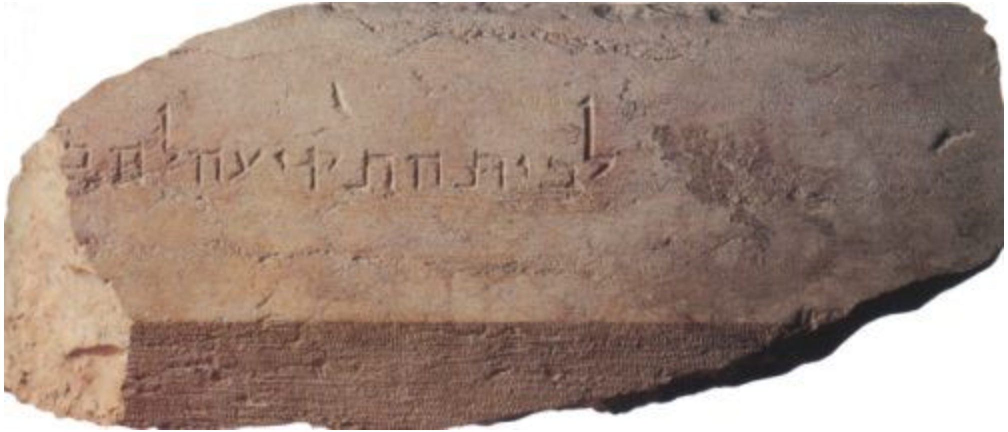
Twin Canaanite Temples

A large pair of temples consisting of two large, broad rooms. In the southern room a rich assemblage of pottery vessels were unearthed, as well as a standing cultic stone. In the courtyard of the northern room a stone altar was found, as well as a stone-lined basin (cultic?).

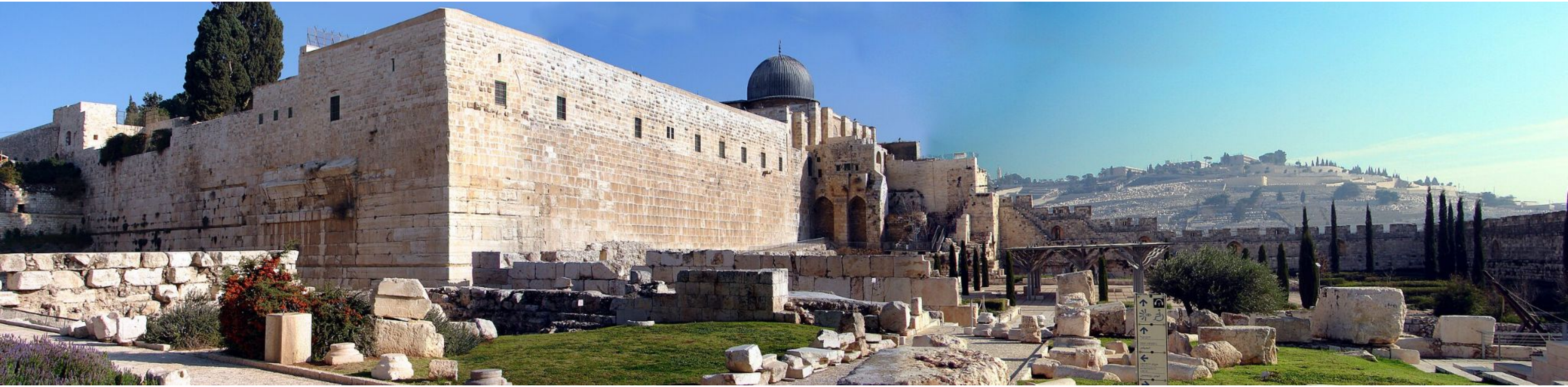
A small pair of temples in the southern room of which a foundation (cornerstone) offering was found, consisting of pottery vessels and a chunk of bitumen (a kind of tar). The complex also included a ritual structure with a large courtyard and a side room.

The facades of the temples and the ritual structure, which were in use during the same period, face east to the rising sun and apparently served in the worship of various deities.

Tel Arad — Park plaque depicting the double Canaanite temples in the lower city

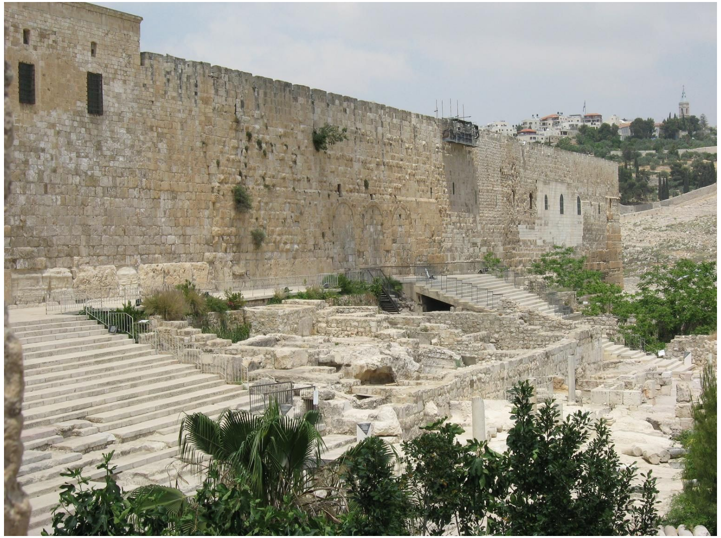


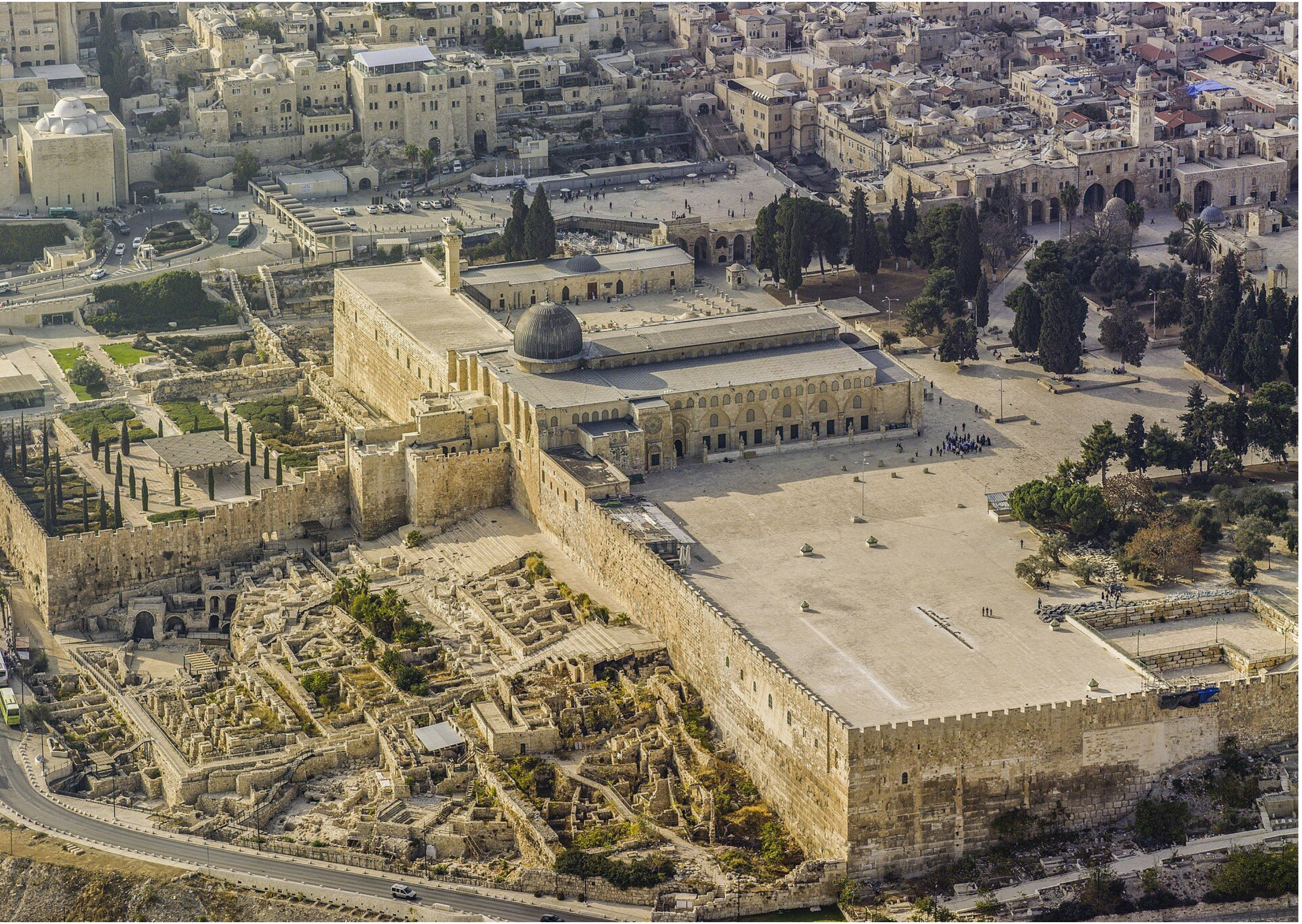
The Trumpeting Place inscription, a stone (2.43x1 m) with Hebrew inscription לבית התקיעה להב "To the Trumpeting Place" excavated by Benjamin Mazar at the southern foot of the Temple Mount is believed to be a part of the Second Temple.



The **Southern Wall** (Hebrew: הכותל הדרומי *HaKotel HaDromi*) is the retaining wall of the Temple Mount at the southern end. It was built during King Herod's expansion of the Temple Mount platform southward on to the Ophel.

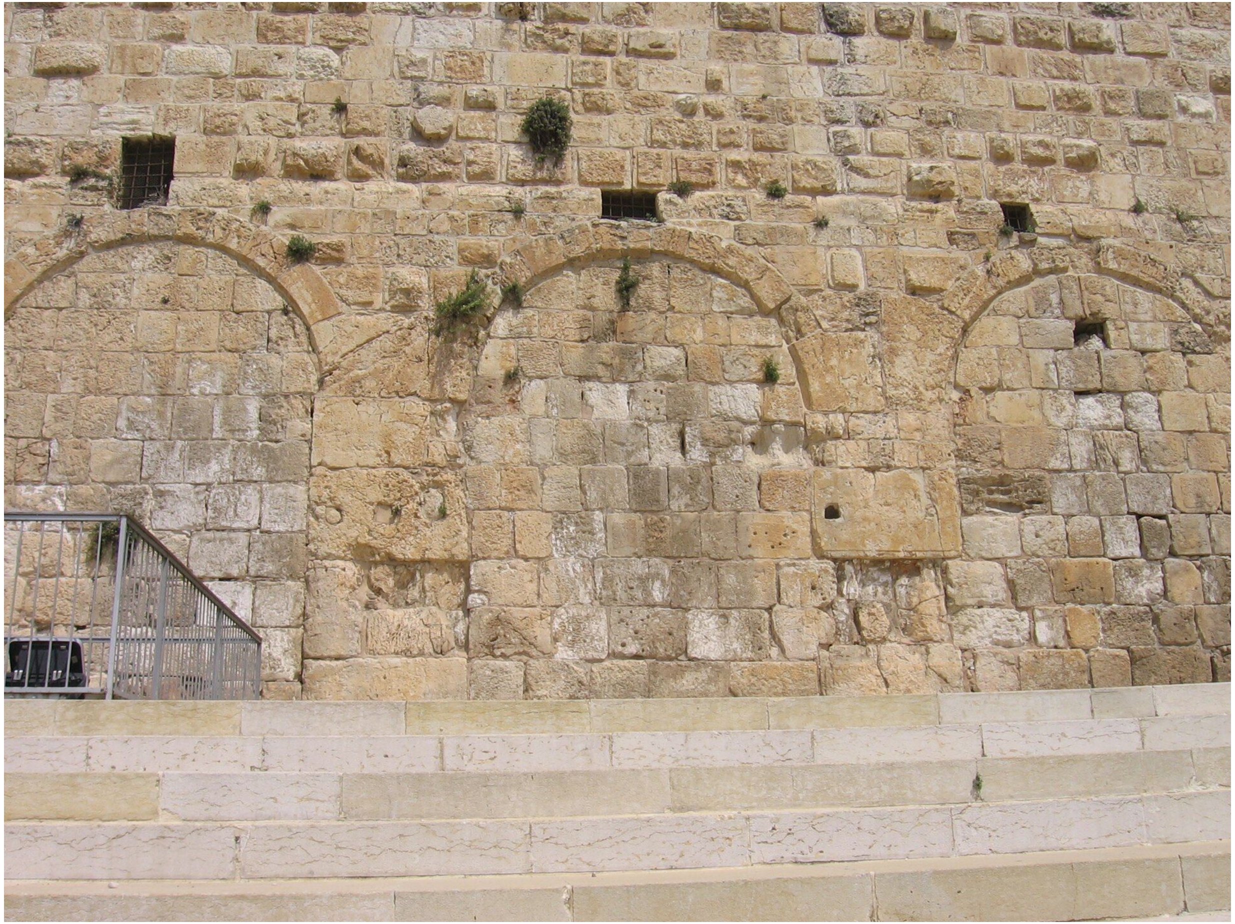
Southern Wall of Temple Mount, southwestern corner



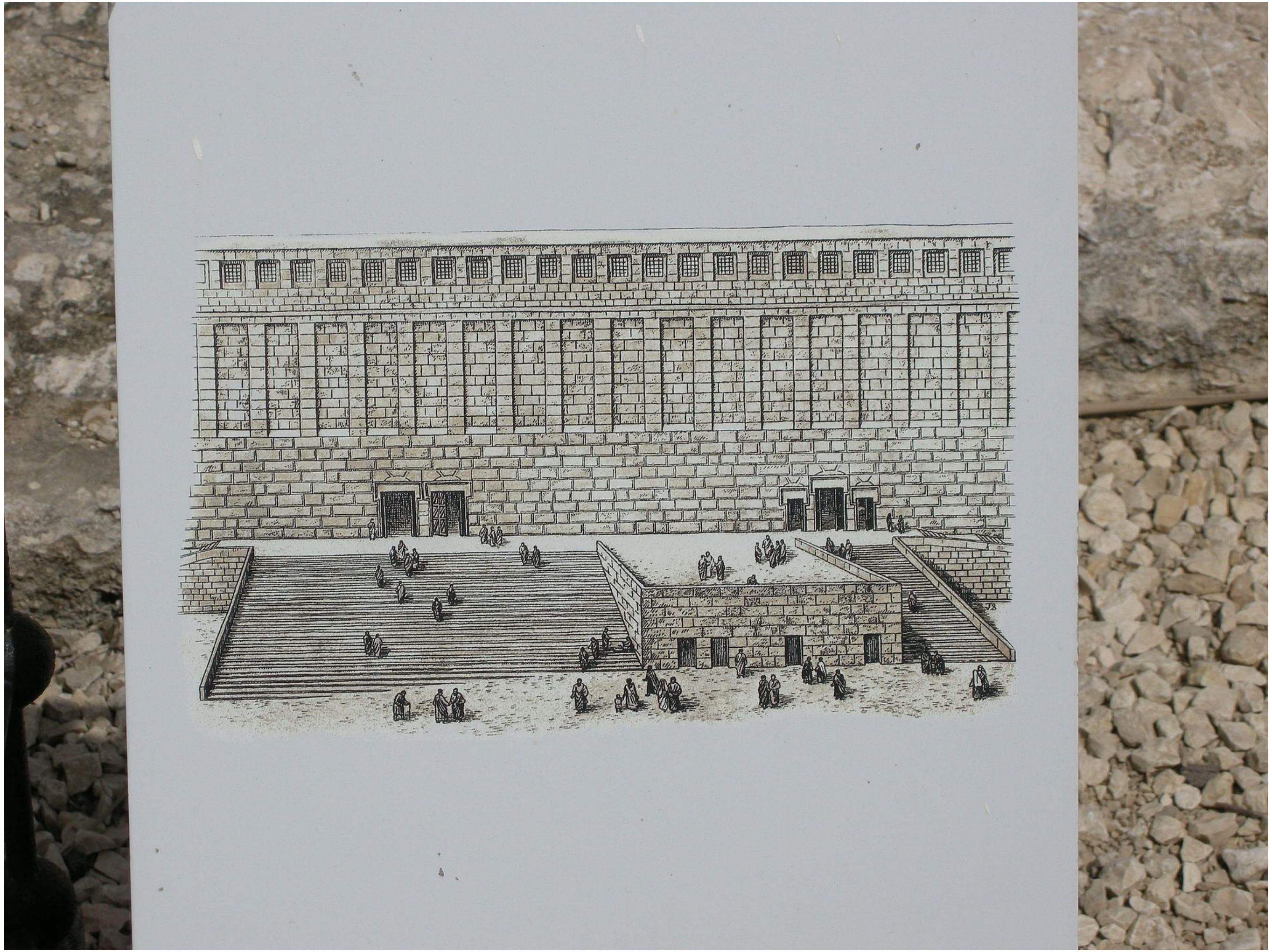


https://en.wikipedia.org/wiki/Southern_Wall

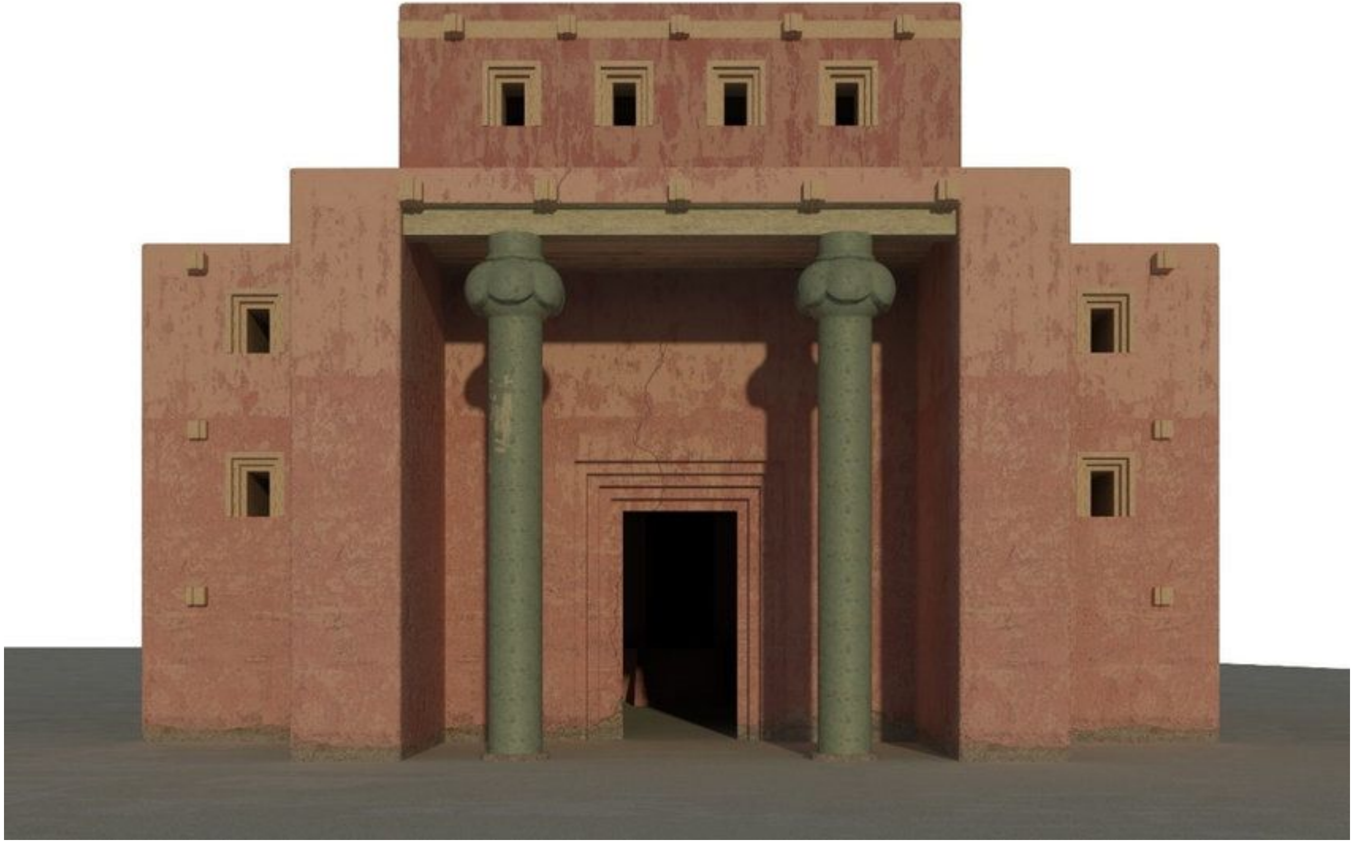
The **Huldah Gates** (Hebrew: שערי חולדה, *Sha'arei Hulda*) were one of the Gates of the Old City of Jerusalem leading into the Jerusalem Temple compound in the Hasmonean period and were named as such in the Mishnah.[1] The term is currently being used for the remains of two later sets of gates, the Triple Gate and the Double Gate, known together as the Huldah Gates,[2] built as part of the much extended Herodian Temple Mount, situated in Jerusalem's Old City.[3] Both sets of gates were set into the Southern Wall of the Temple compound and gave access to the Temple Mount esplanade by means of underground vaulted ramps.[3] Both were walled up in the Middle Ages.[3]



https://en.wikipedia.org/wiki/Huldah_Gates



https://www.researchgate.net/figure/sometric-reconstruction-of-Solomons-Temple-based-on-our-analysis-of-the-text-and_fig4_331802352



https://mx.pinterest.com/pin/597852919319181532/

https://dreamingofjerusalem.blogspot.com/2013/05/jachin-and-boaz.html

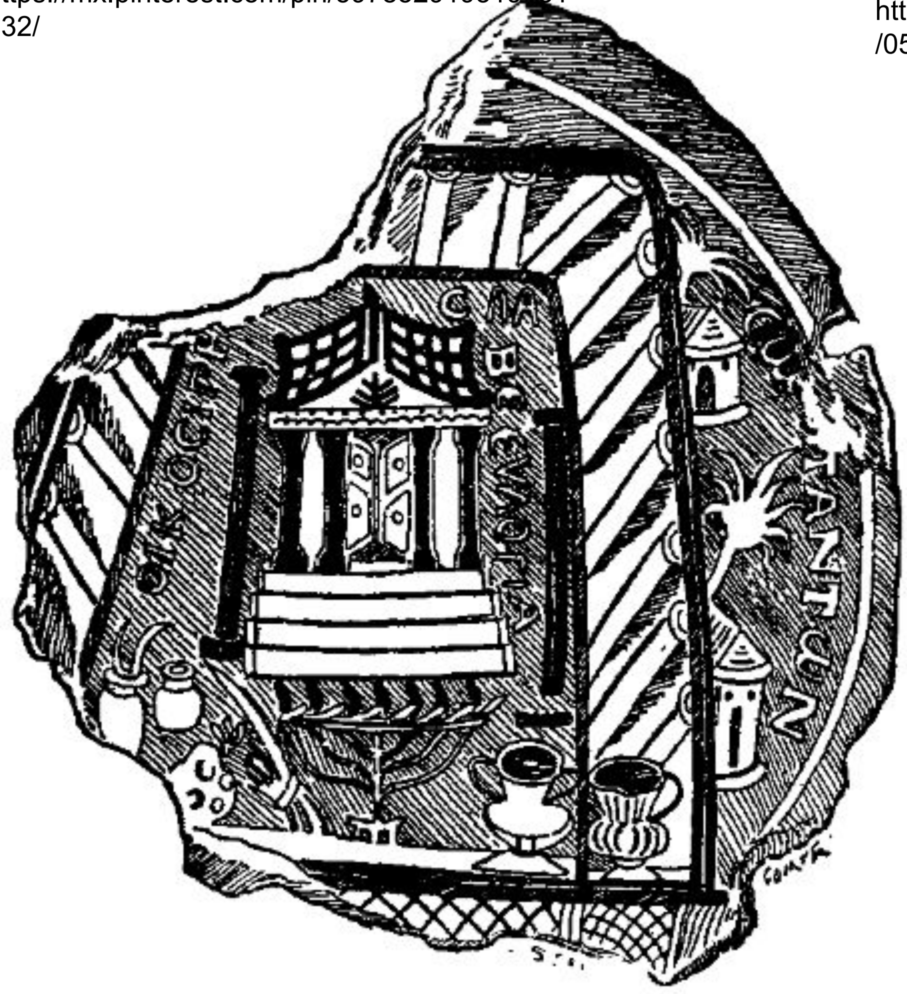
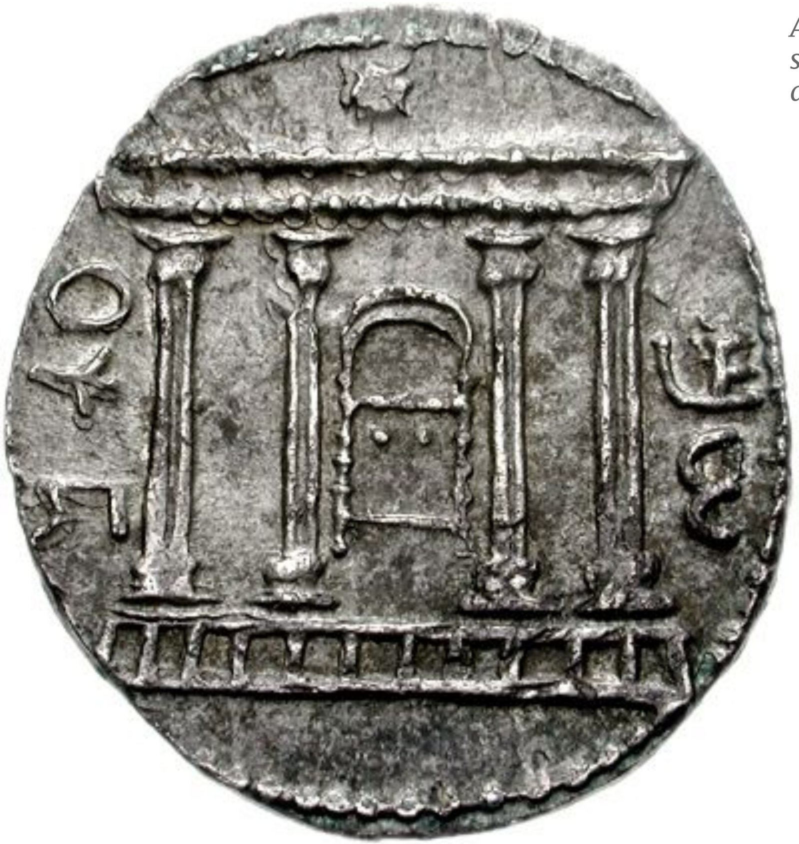


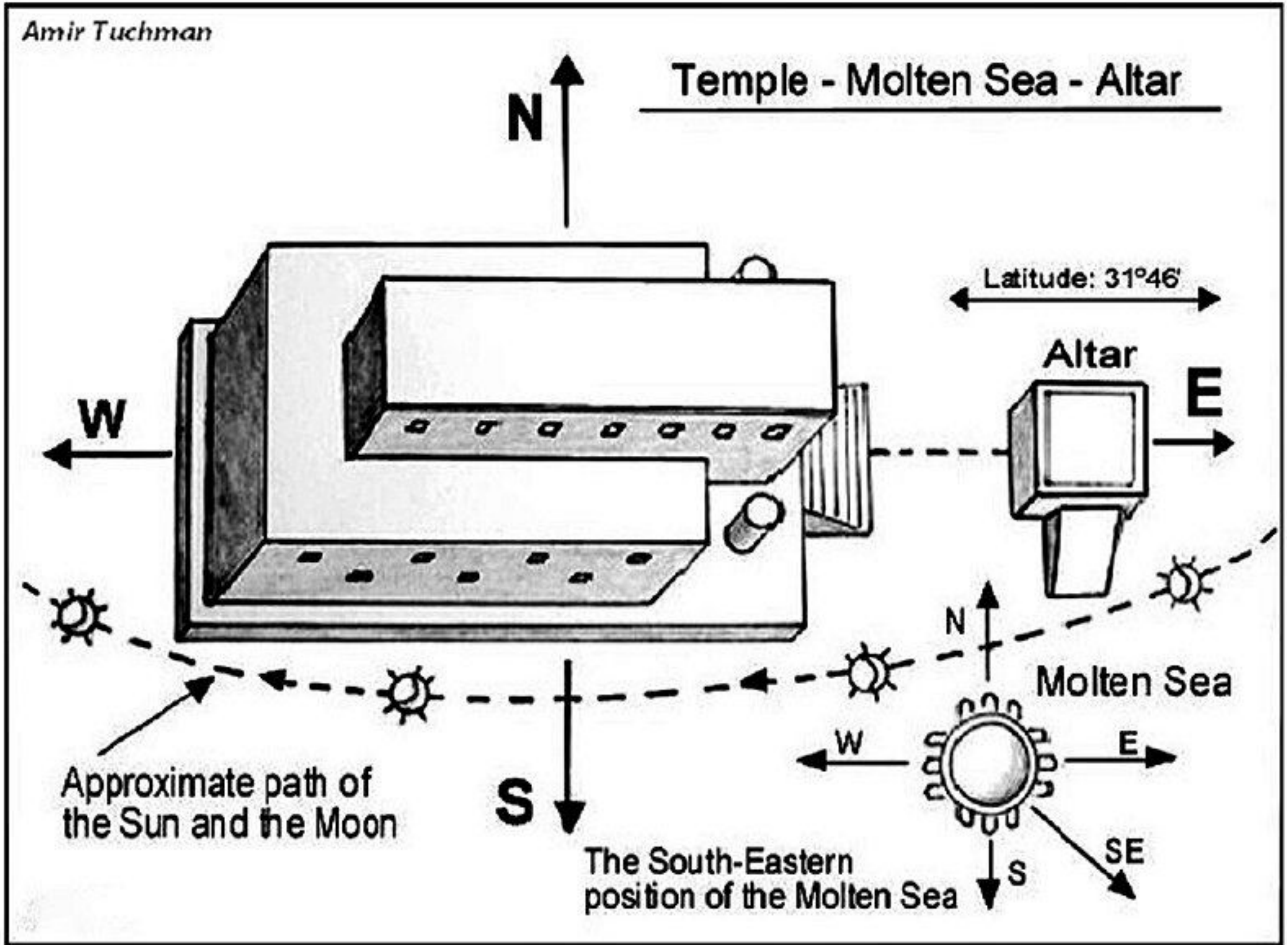
Image of a 3rd-century (AD) glass bowl which depicts Solomon's Temple. Boaz and Jachin are the detached black pillars shown on either side of the entrance steps.

According to the first-century Romano-Jewish scholar Josephus' book *Antiquities of the Jews*, Jachin (Hebrew יָכִין *yakin* "He/it will establish") stood on the right on the portico of Solomon's Temple, while Boaz (Hebrew בֹּעַז *boʿaz* "In him/it [is] strength") stood on the left, and the two were made by a Canaanite craftsman named Hiram.[5]



A silver tetradrachm of the Bar Kokhba period, showing the Temple façade with four columns and a flat roof. (Wikipedia) https://www.ritmeyer.com/category/temple-mount/page/16/

https://numismatics.org/money-talks-bar-kokhba-revolt-secrets-of-the-coins-2/


Amir Tuchman
Temple - Molten Sea - Altar
N
W
S
E
Latitude: 31°46'
Altar
Molten Sea
N
W
E
S
SE
Approximate path of the Sun and the Moon
The South-Eastern position of the Molten Sea

https://commons.wikimedia.org/wiki/File:The_Temple%27s_Molten,_Brazen-Sea_%282%29.jpg

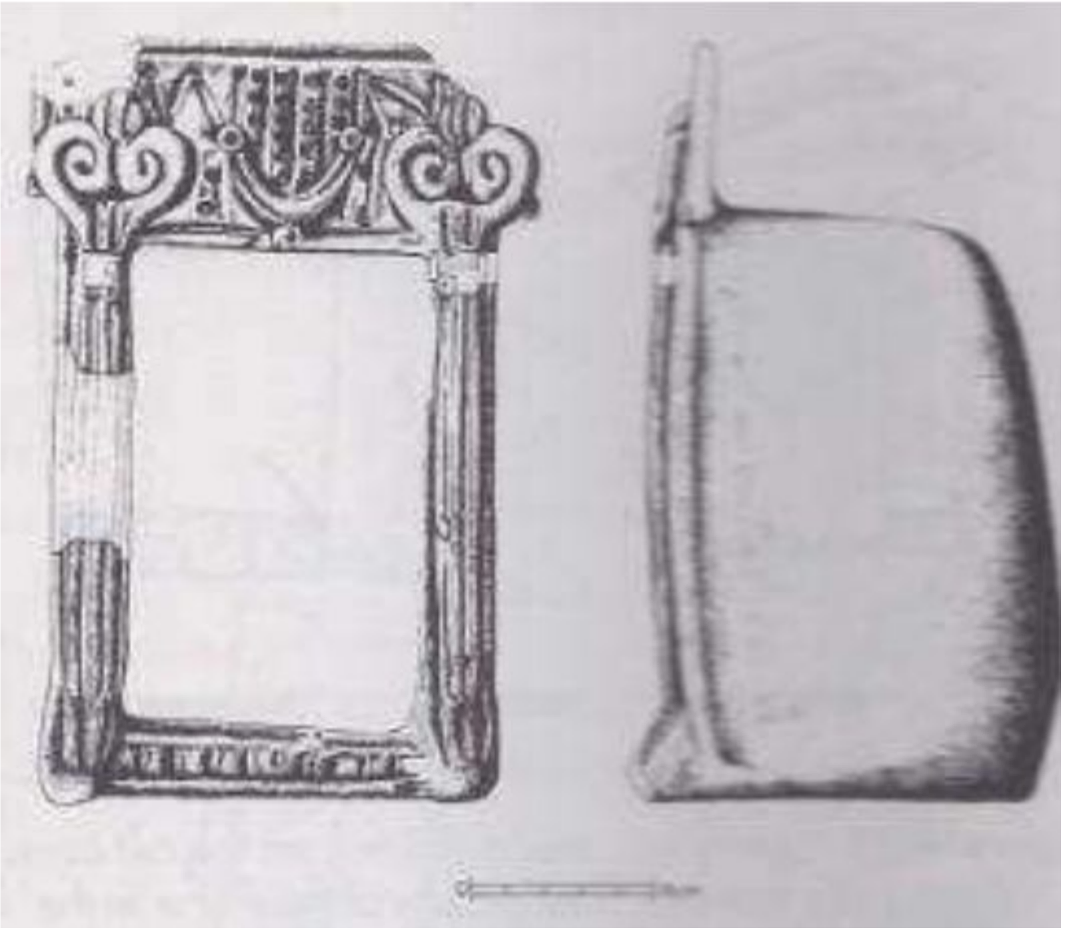


Figure 28. Tell el Far'ah (North): rectangular shrine model of IA II (Zevit 2001, 337).

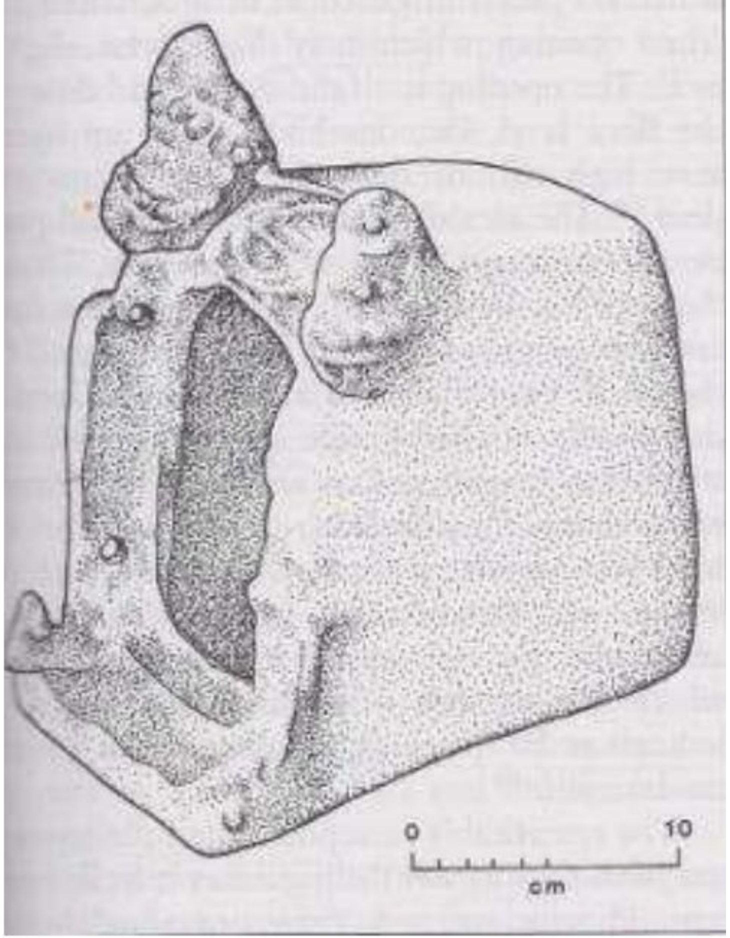
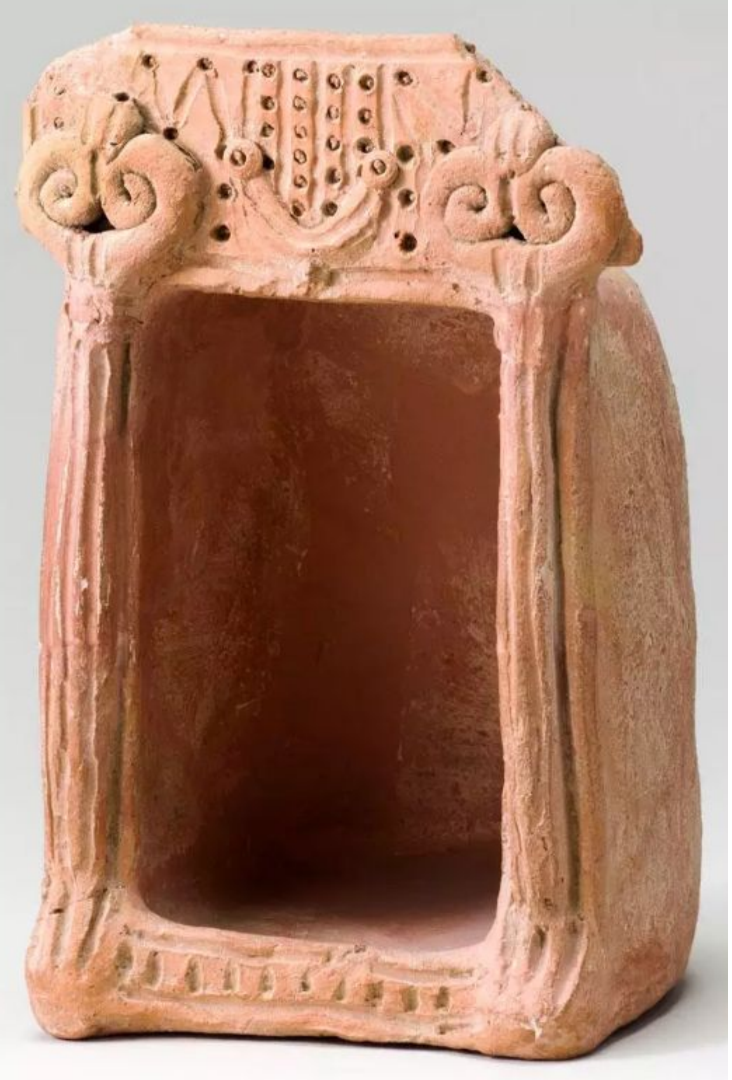
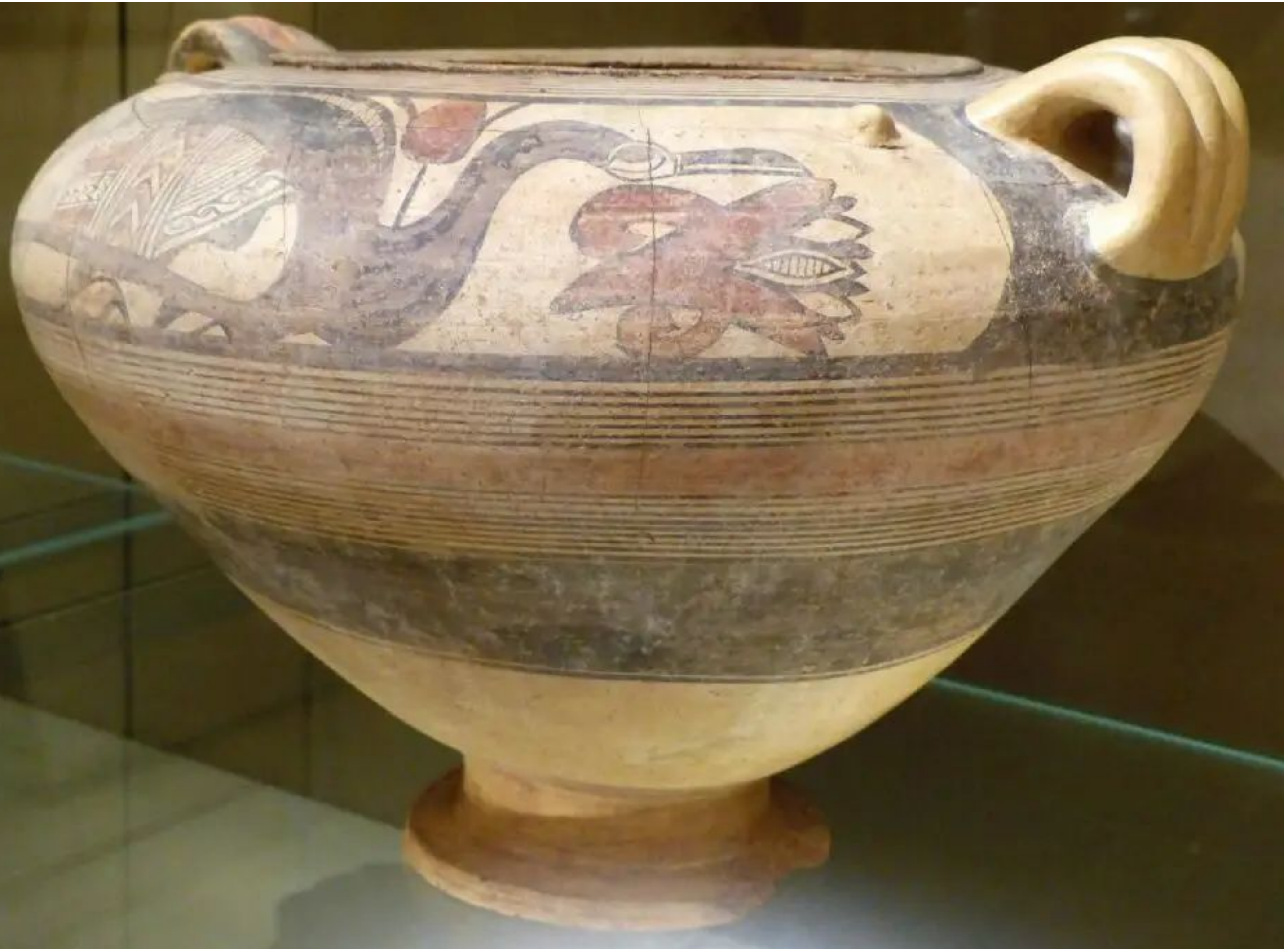


Figure 30. Tel Rekhesh: rectangular shrine model, possibly from IA I (Zevit 2001, 337).



https://www.louvre.fr/decouvrir/le-palais/tresors-de-mediterranee-orientale

https://en.wikipedia.org/wiki/Ancient_history_of_Cyprus



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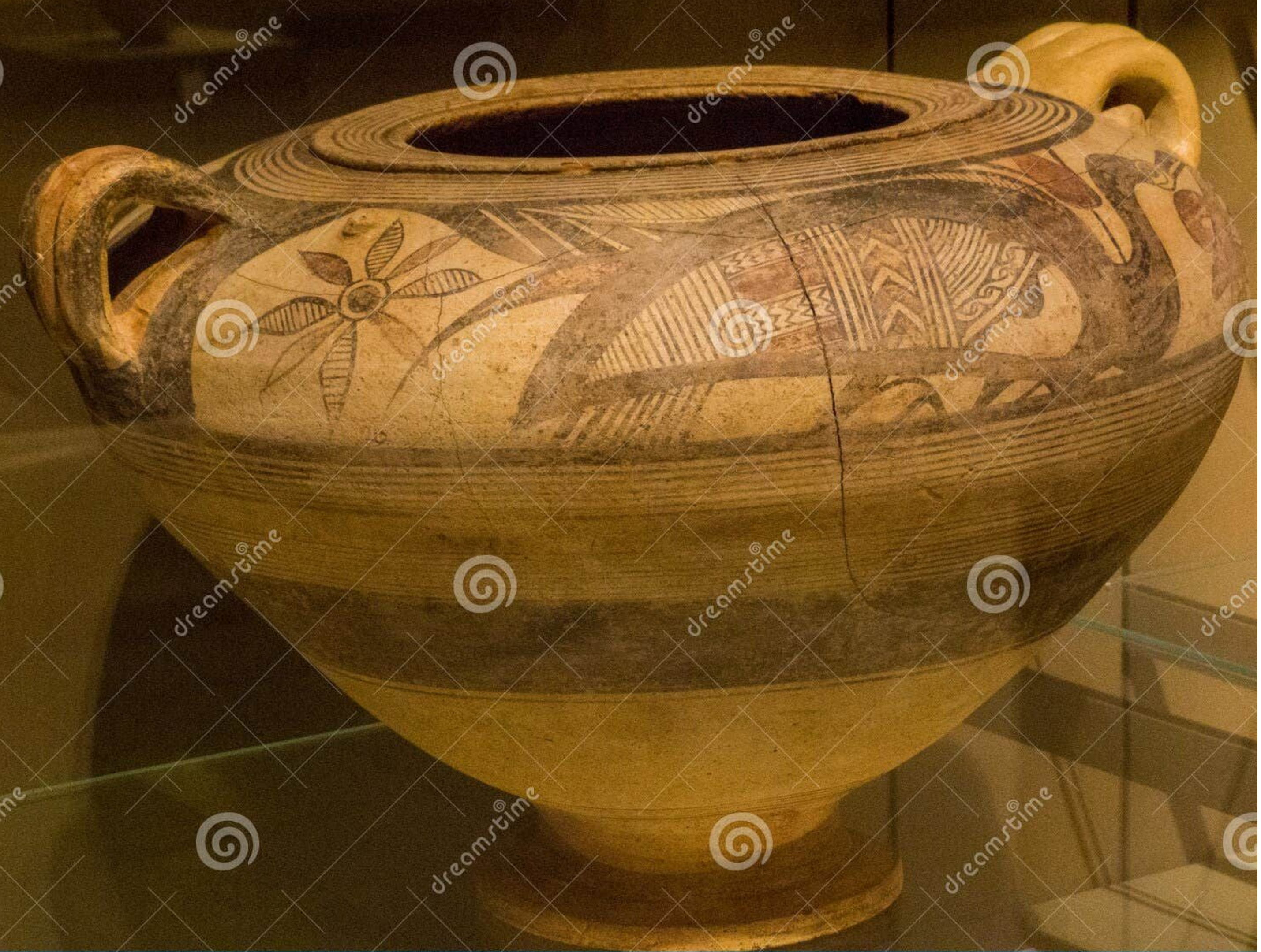
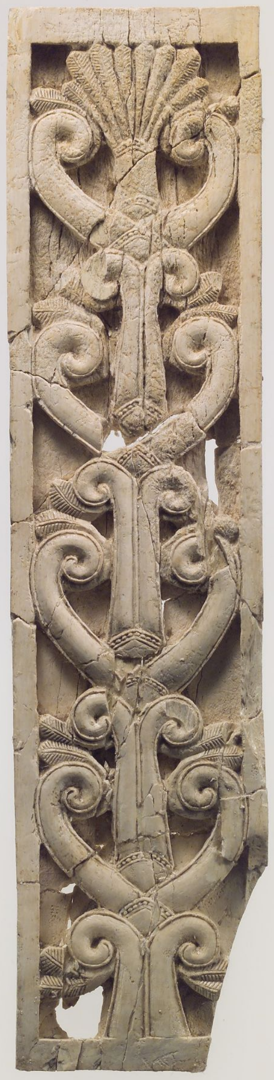


Phoenician Vase, National Museum of Beirut, Lebanon. Phoenician vase on display in the National Museum of Beirut



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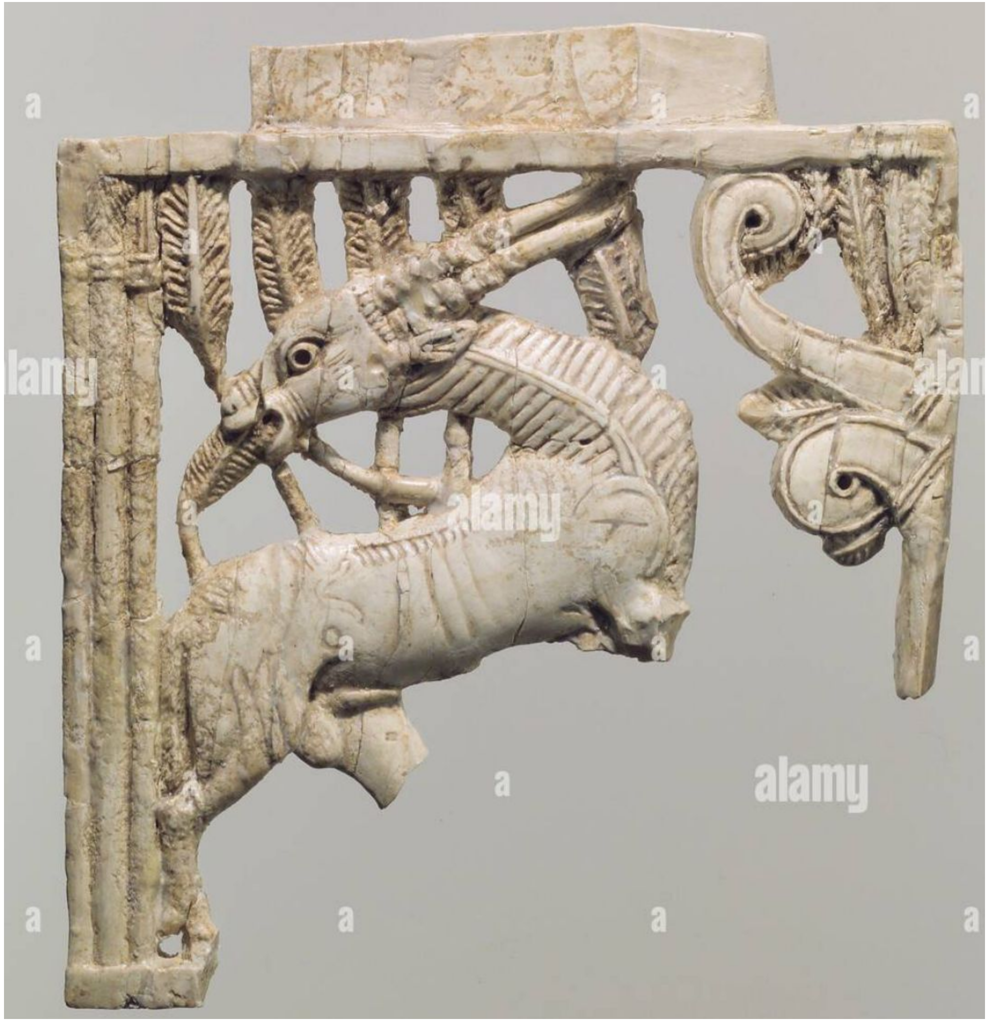
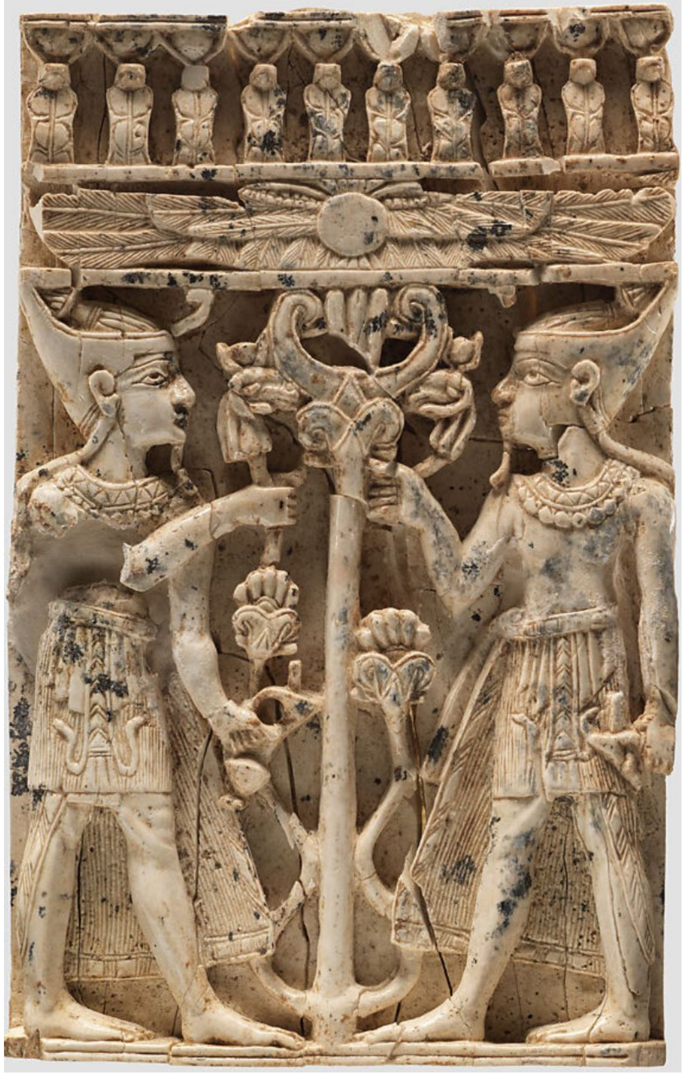


https://www.alamy.com/openwork-furniture-plaque-with-a-grazing-oryx-in-a-forest-of-fronds-ca-9th8th-century-bc-assyrian-furniture-inlaid-with-carved-ivory-plaques-was-highly-prized-by-the-assyrian-kings-during-the-ninth-to-seventh-centuries-bc-vast-quantities-of-luxury-goods-often-embellished-with-carved-ivory-in-local-syrian-and-phoenician-styles-accumulated-in-assyrian-palaces-much-of-it-as-booty-or-tribute-this-object-belongs-to-a-group-of-plaques-depicting-animals-and-stylized-plants-they-were-made-by-master-carvers-in-a-delicate-openwork-technique-characteristic-of-phoenician-ivory-carving-howe-image458591793.html?imageid=BF3F7EA6-891B-4166-95F0-365C1DDE6DDB&p=1848303&pn=1&searchId=cfbc02e44d2bc6ab3af9d17d676b4f66&searchtype=0



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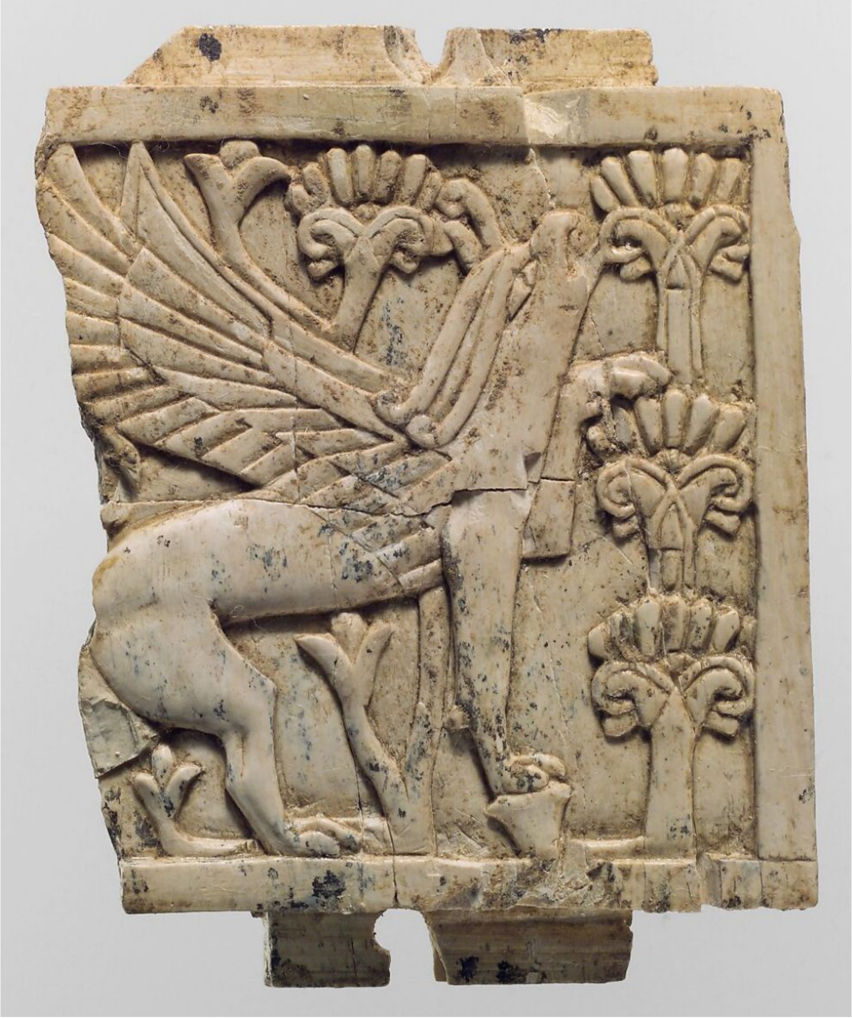

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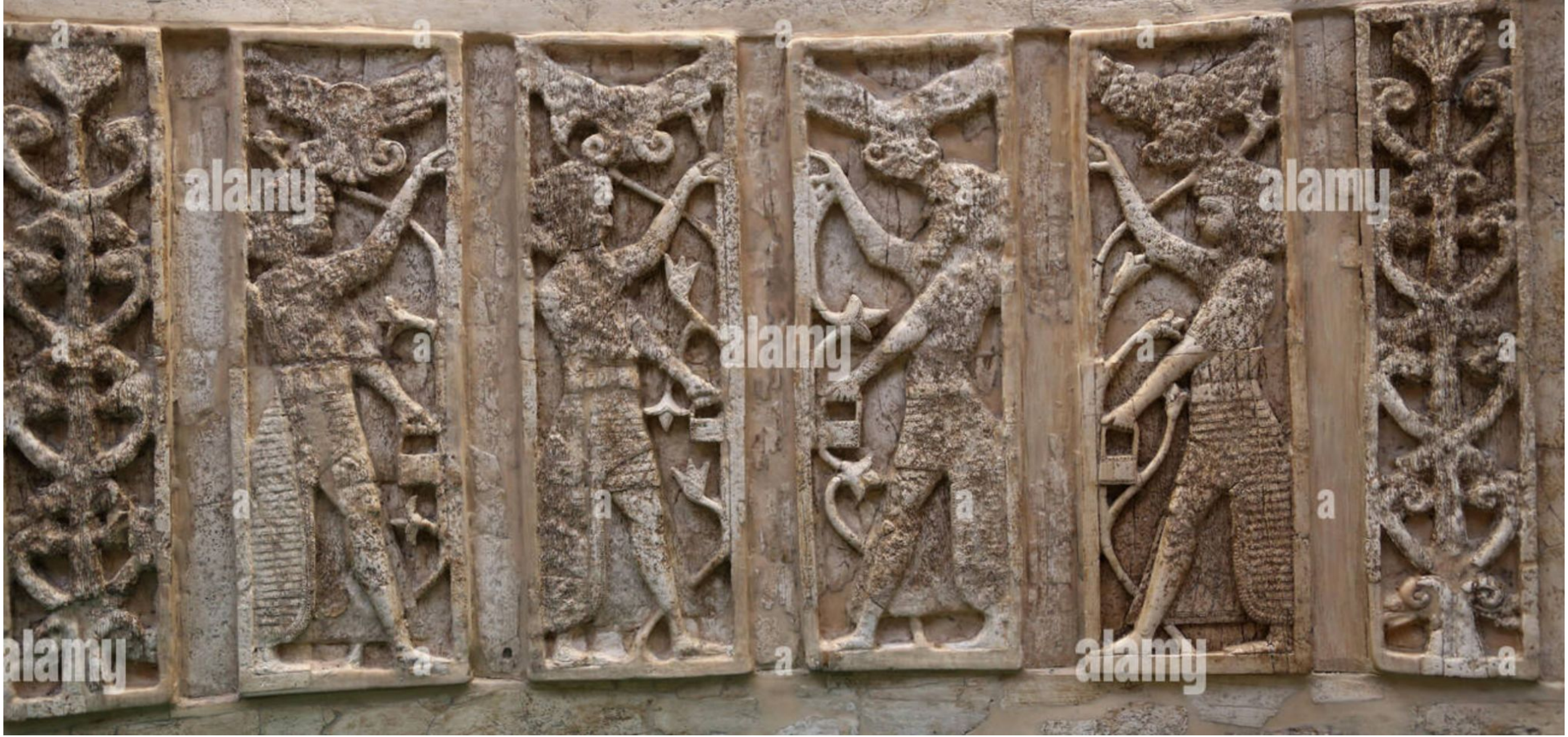
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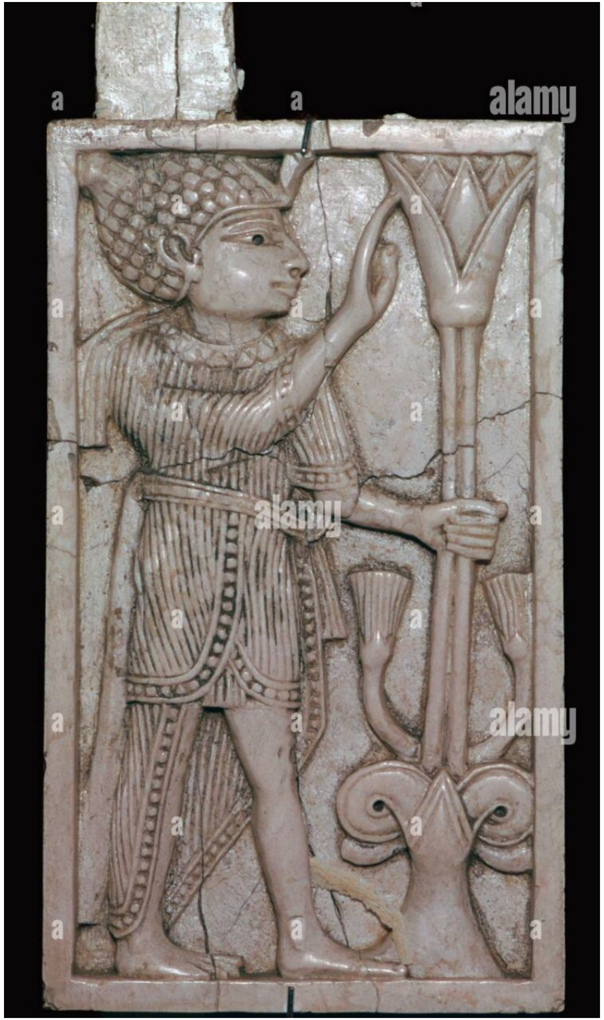
https://www.alamy.com/stock-photo-ivory-back-rest-from-nimrud-iraq-phoecian-8th-century-6-panels-warriors-147863158.html?imageid=0D218E0B-FB1E-47E6-BF2F-8C5D580F712B&p=191743&pn=1&searchId=cfbc02e44d2bc6ab3af9d17d676b4f66&searchtype=0



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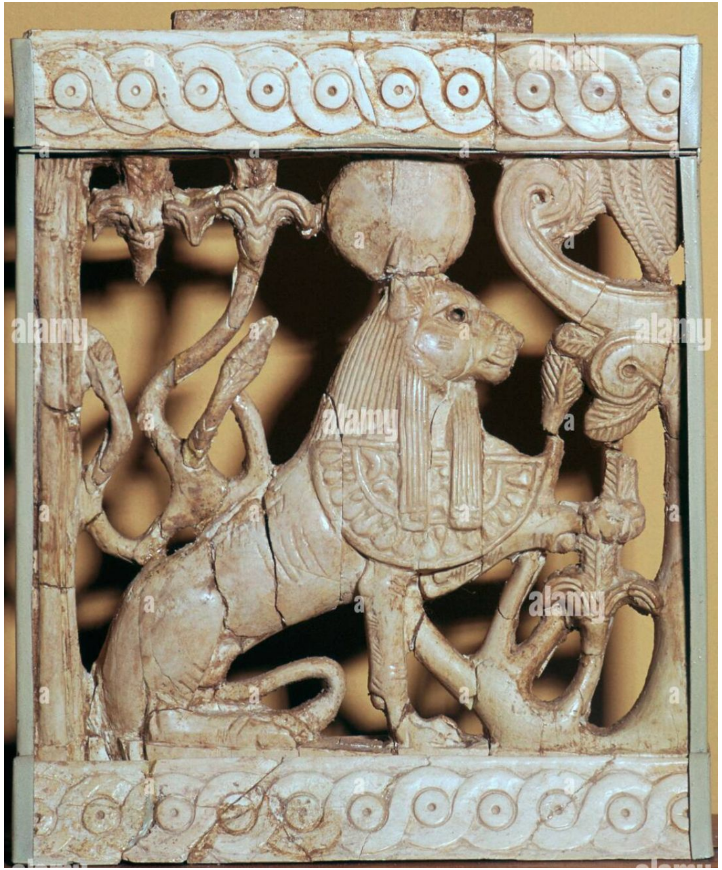

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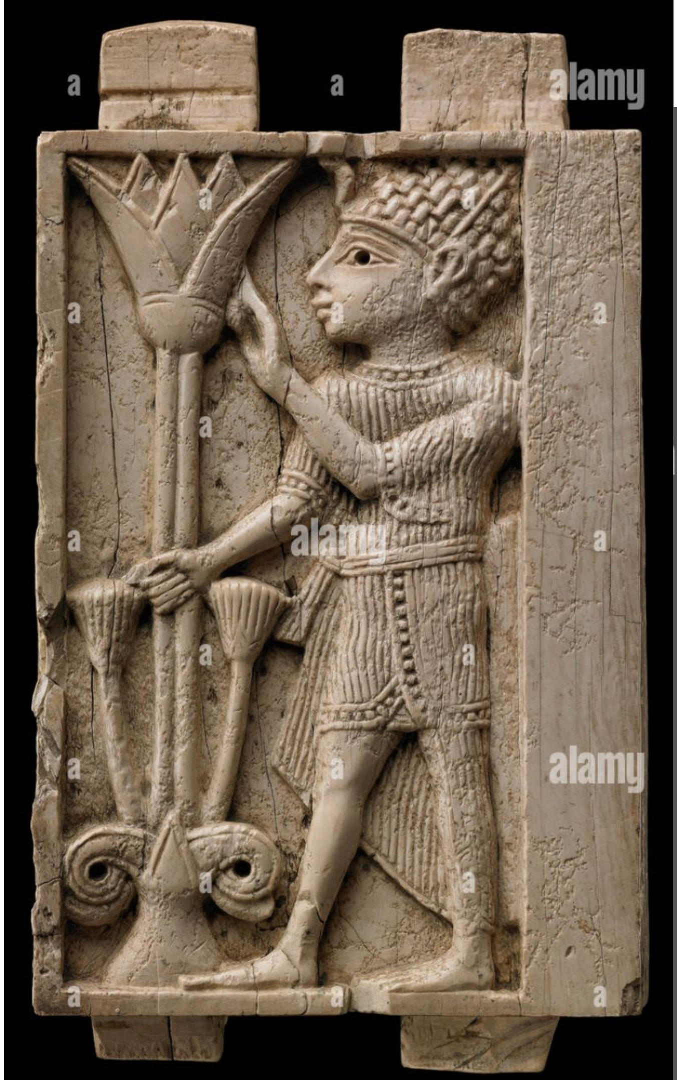

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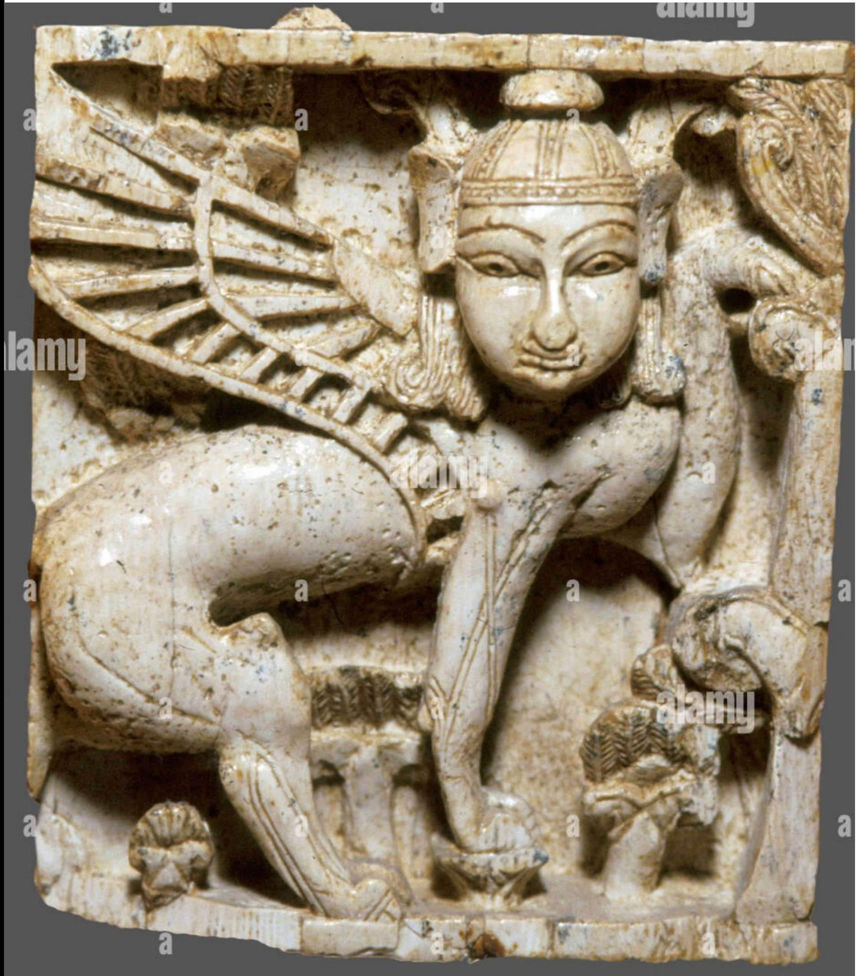

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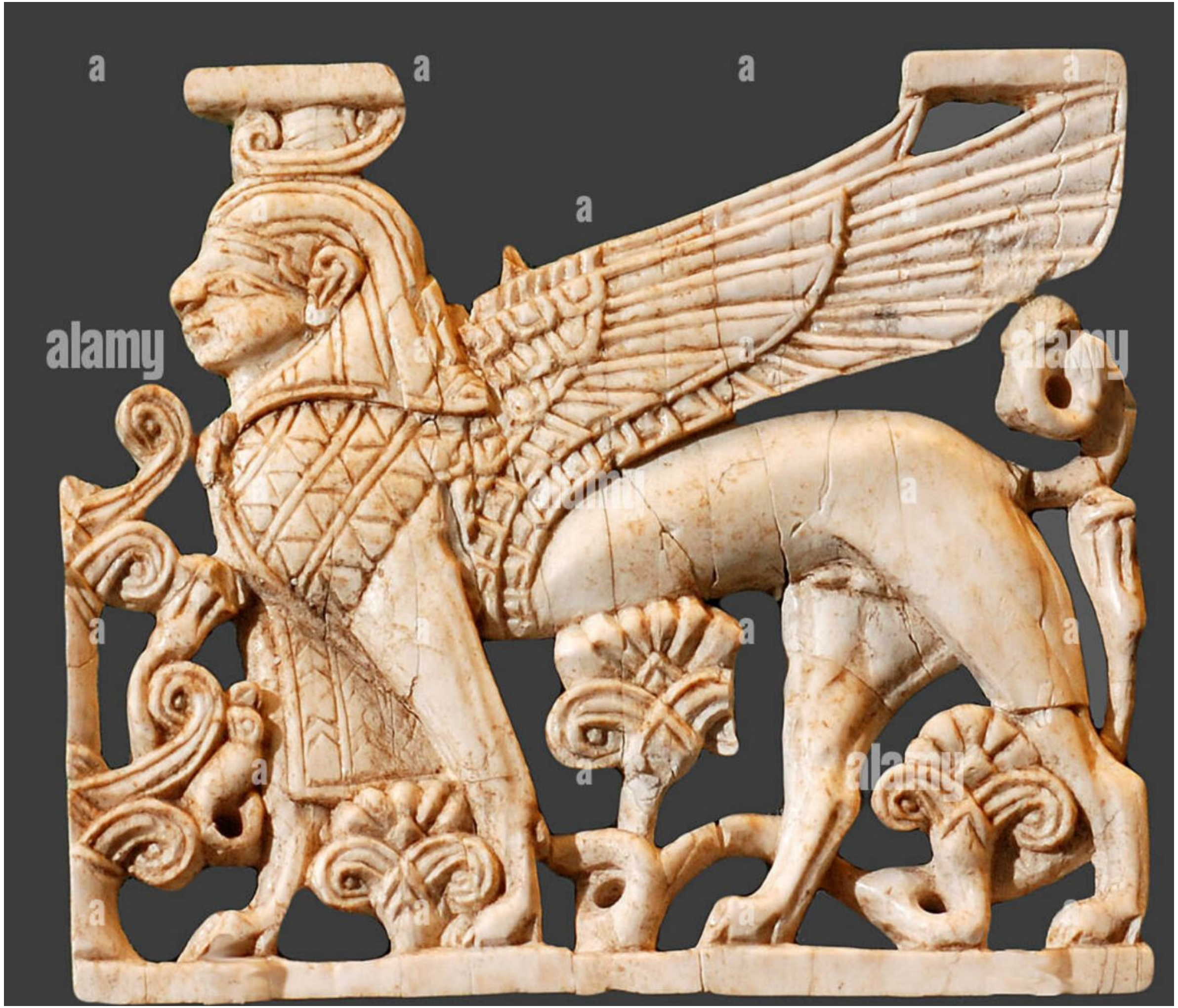
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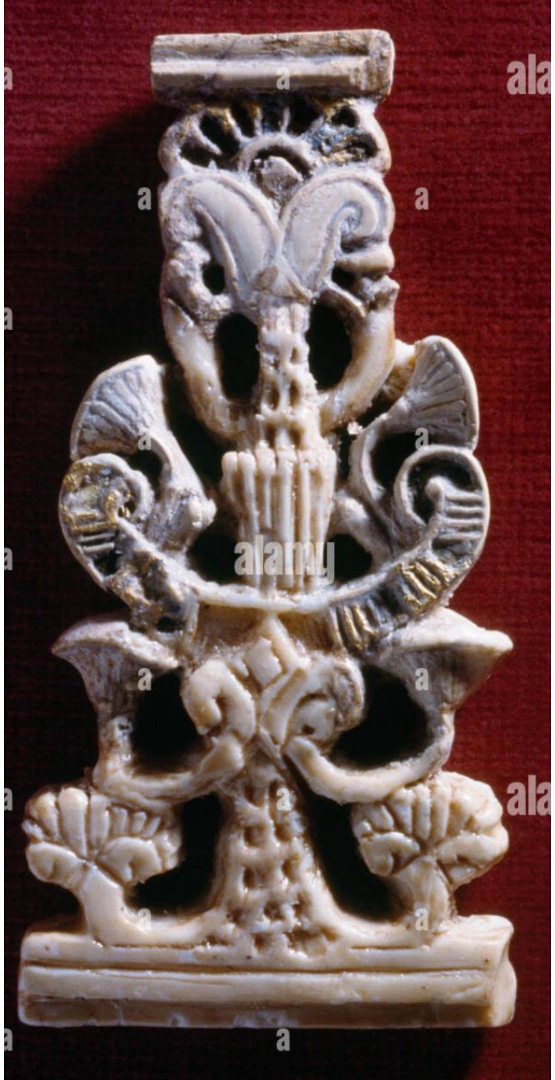

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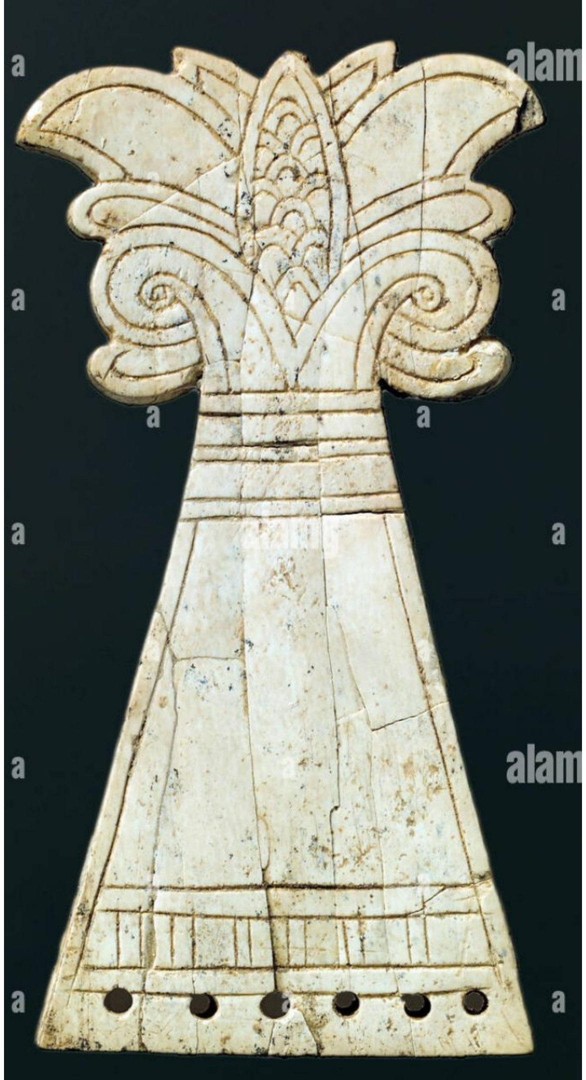

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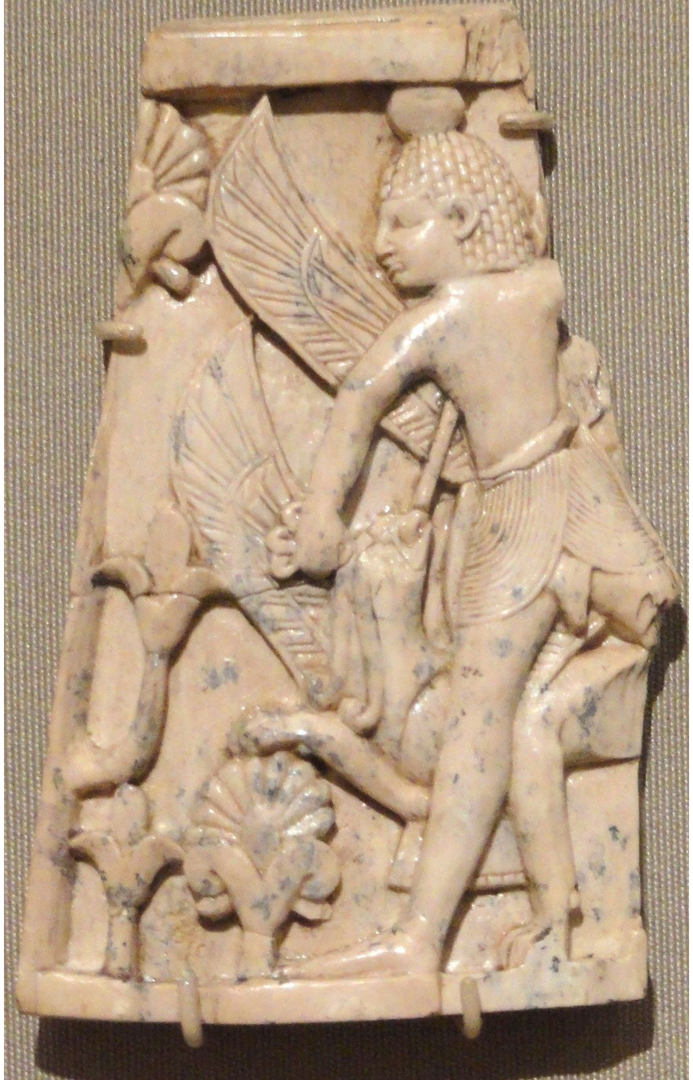
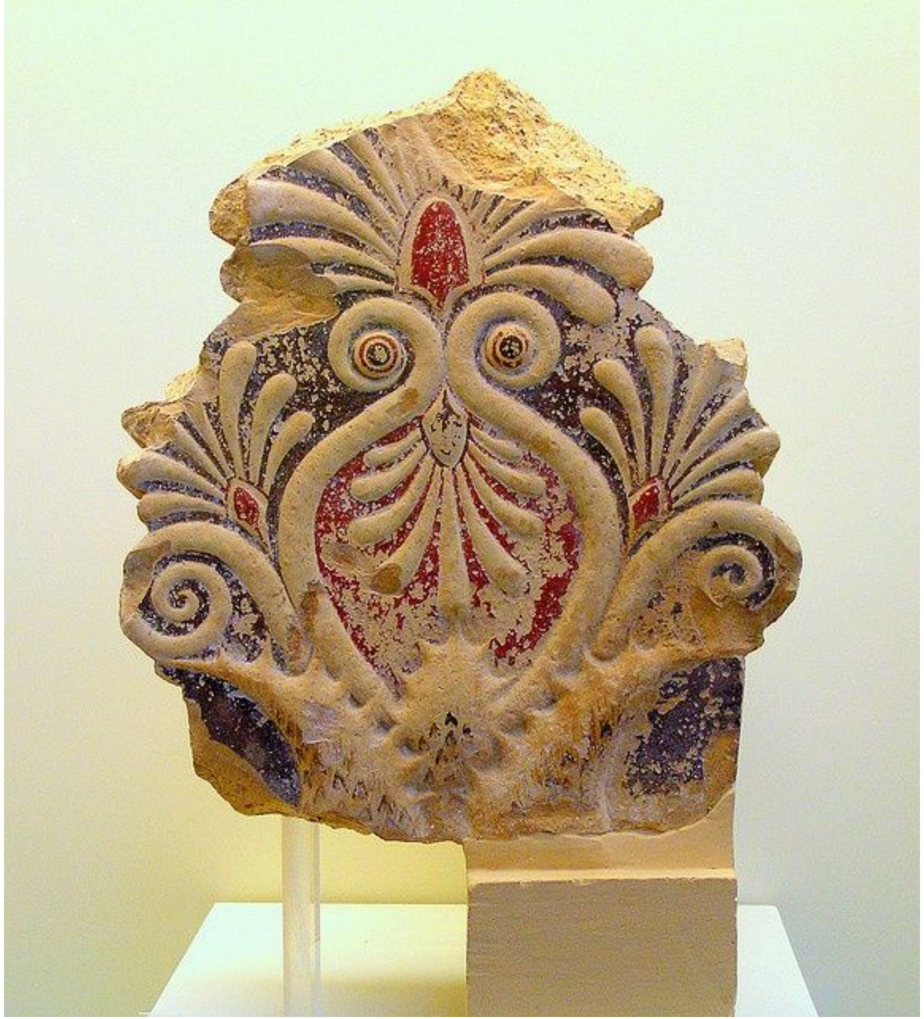
found in the Judean Hills.



https://en.m.wikipedia.org/wiki/Nimrud_ivories



Greece - Ancient Olympia 2008

Photo by
Chris&Steve
 on flickr
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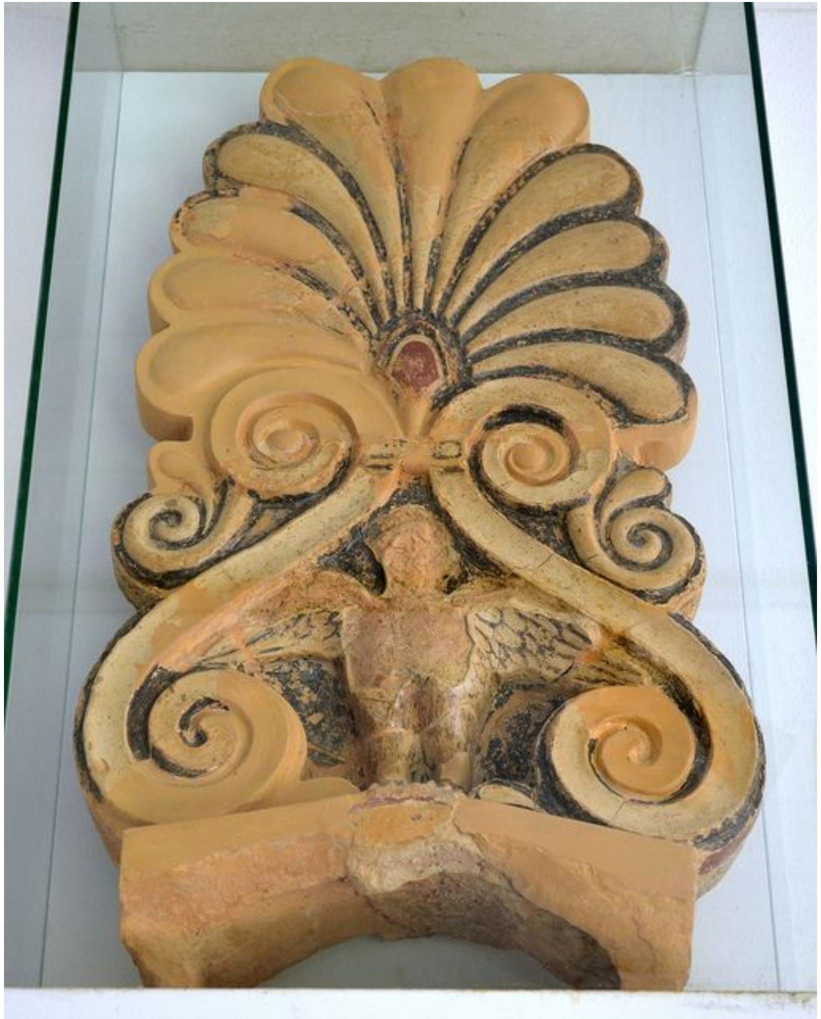
Part of an athemia antefix (architectural ornament) with acanthus leaves on the lower parts. 430BC. Archaeological Museum of Olympia.

https://www.flickr.com/photos/c-j-b/3140734490/in/set-72157611573099217



Classical akroterion with siren

Photo by
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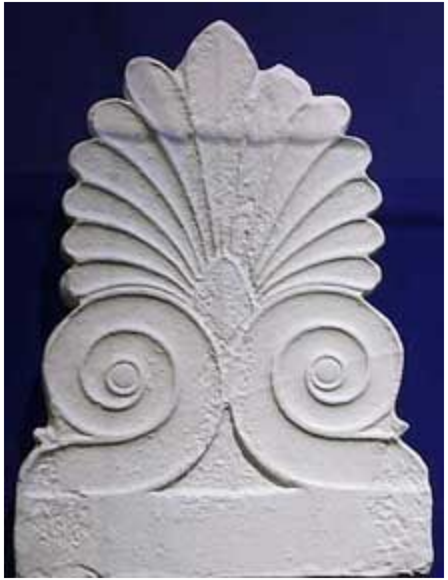
Central akroterion with frontal siren, from Oikos 9, Sanctuary of Zeus at Nemea. Terracotta. First half of the 5th c. BCE. Archaeological Museum of Nemea, Greece. AT 42.

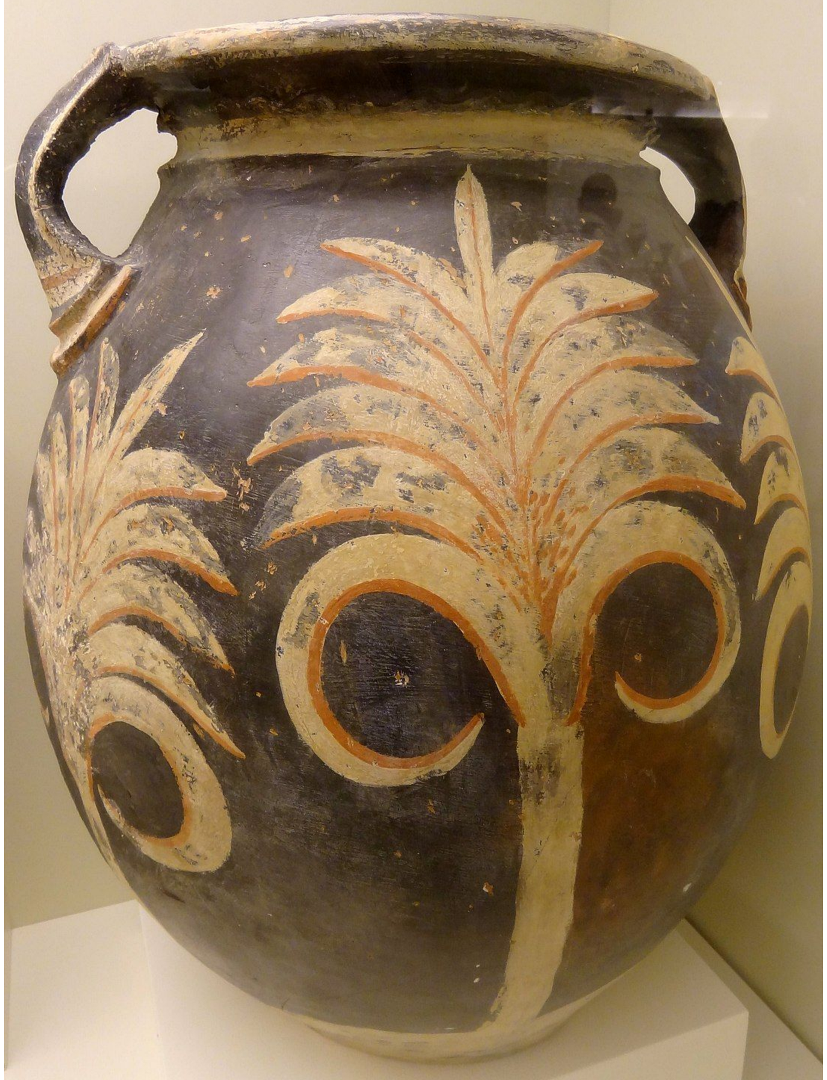


https://buffaloah.com/a/DCTNRY/a/anthem.html

Anthemion, design consisting of a number of radiating petals, developed by the ancient Greeks from the Egyptian and Asiatic form known as the honeysuckle or lotus palmette.

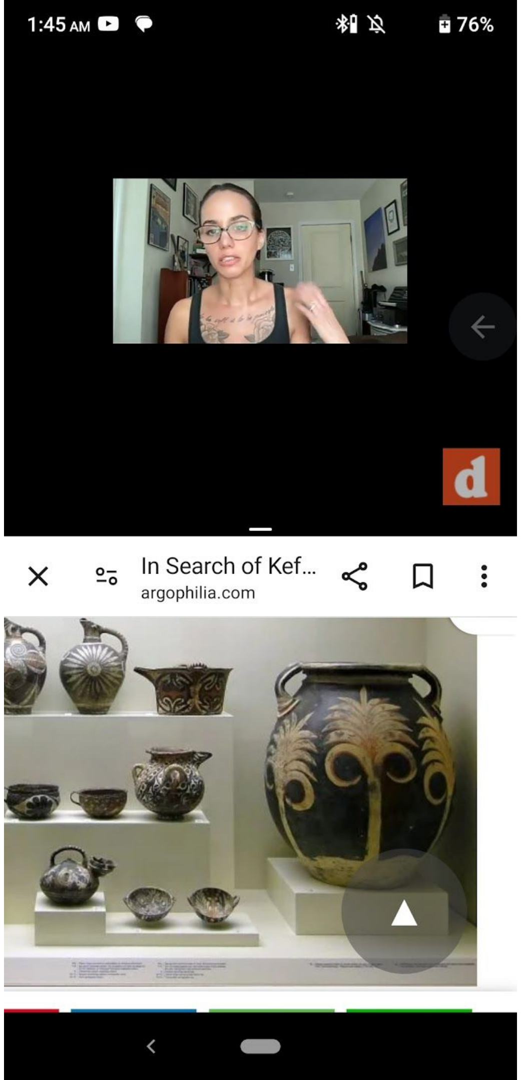
The **palmette** is a motif in decorative art which, in its most characteristic expression, resembles the fan-shaped leaves of a palm tree.

https://en.wikipedia.org/wiki/Palmette



Minoan palmette on a Kamares vessel, 1700-1650 BC, ceramic, Archaeological Museum of Heraklion, Heraklion, Greece

https://en.wikipedia.org/wiki/Palmette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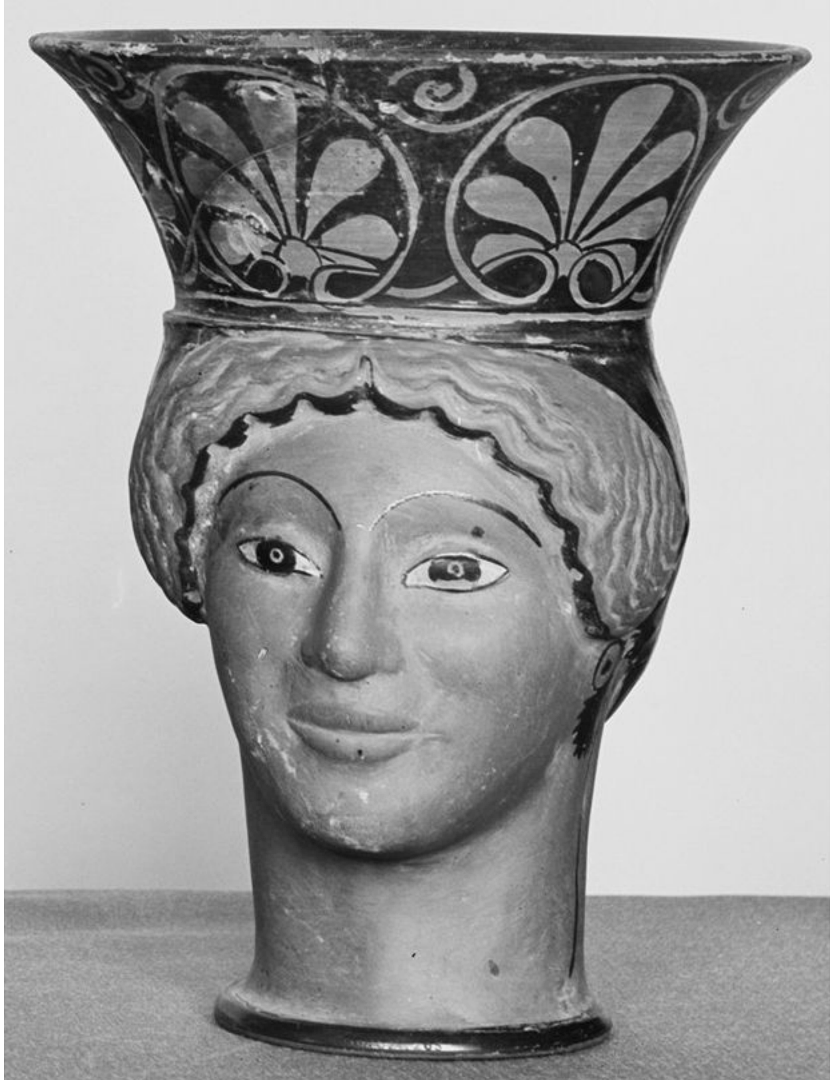
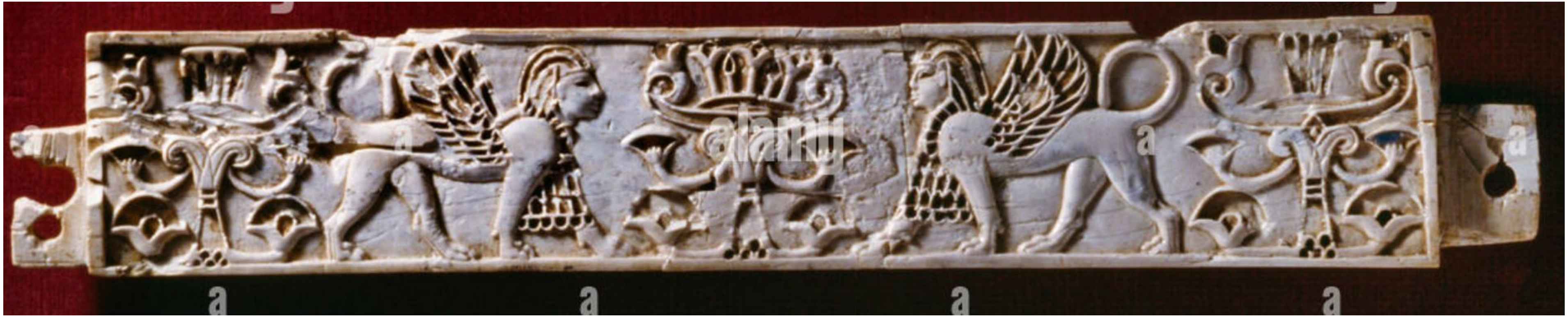
argophilia.com



Ancient Greek frieze of big palmettes at the top of a mug in the form of a woman's head, c.500–490 BC, tarracotta, Metropolitan Museum of Art



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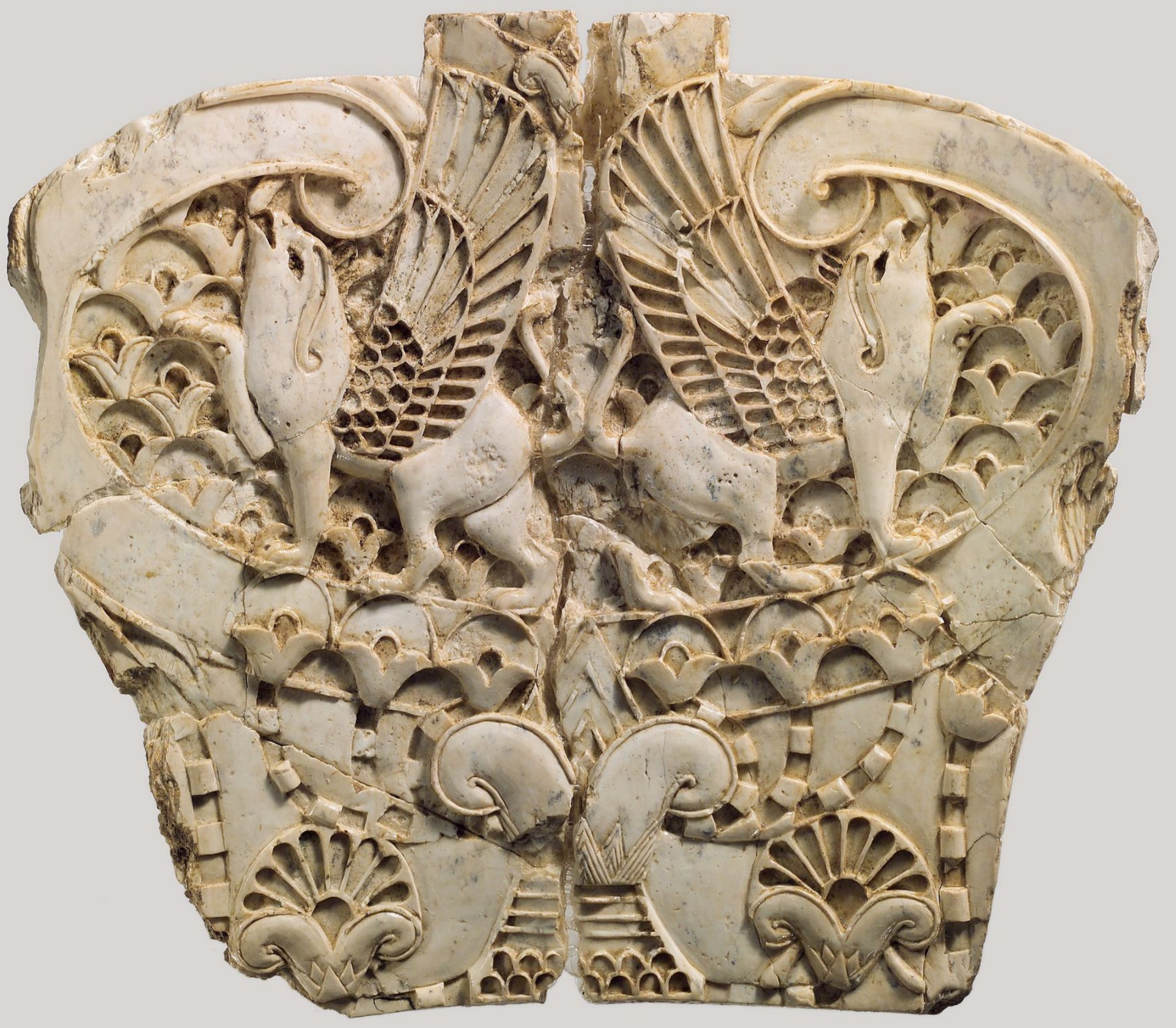
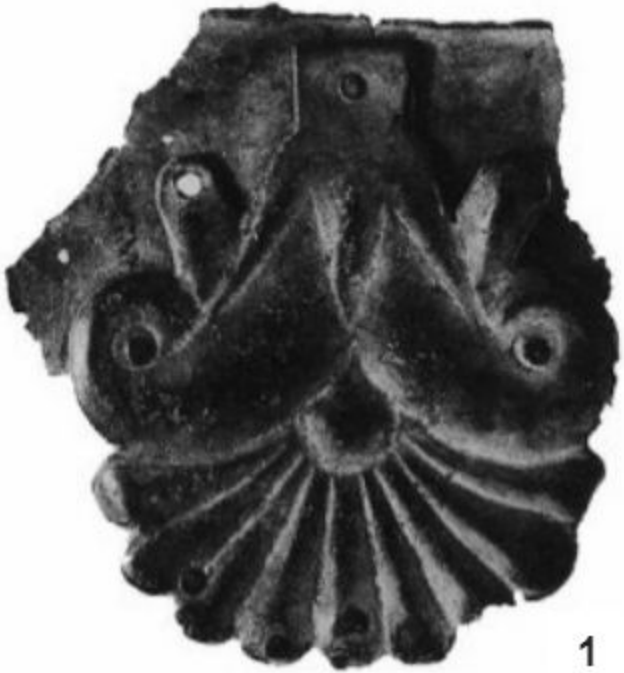


https://www.metmuseum.org/art/collection/search/325344

The plaque’s symmetrical composition and skillful carving style are **characteristically Phoenician,** as is the cloisonné technique, especially the treatment of floral stalks formed as alternating solid and inlaid bands. While some of them were carved in the same style as the large Assyrian reliefs lining the walls of the Northwest Palace, the majority of the ivories display images and styles related to the arts of North Syria and the Phoenician city-states. Phoenician style ivories are distinguished by their use of imagery related to Egyptian art, such as sphinxes and figures wearing pharaonic crowns, and the use of elaborate carving techniques such as openwork and colored glass inlay.



(out of scale)

1. Fragmentary bronze palmette from Idaean Cave, Crete

https://www.academia.edu/21660869/_Phoenician_Metal_Jugs_in_J_Jim%C3%A9nez_%C3%81vila_ed_Phoenician_bronzes_in_Mediterranean_Bibliotheca_Archaeologica_Hispana_45_Real_Academia_de_la_Historia_Madrid_2016_pp_119_146

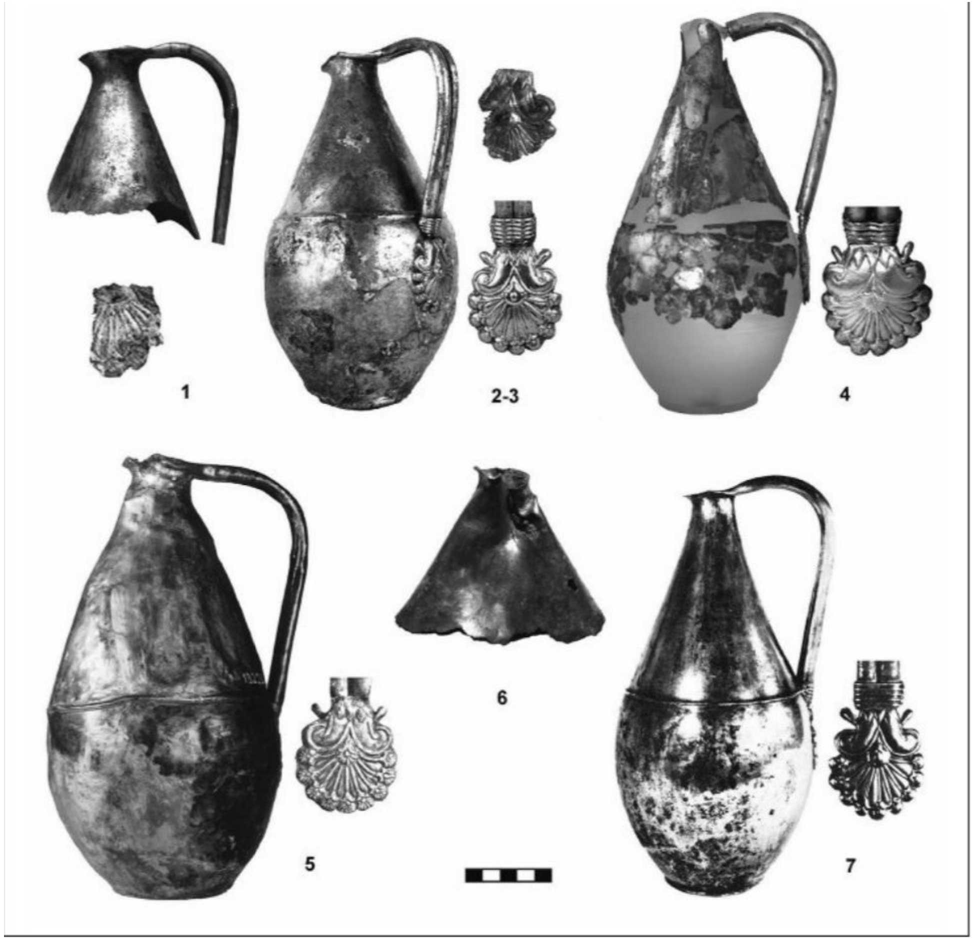


Fig. 12. Silver jugs from Italian peninsula. 1. Vetulonia, Tomb of the Duce; 2. Caere, Regolini-Galassi tomb; 3. Regolini-Galassi tomb, fragmentary palmette; 4. Praeneste, Bernardini tomb; 5. Praeneste, Barberini tomb; 6. Cuma, Fondo Artiaco, Tomb 104; 7. Pontecagnano, Tomb 928.

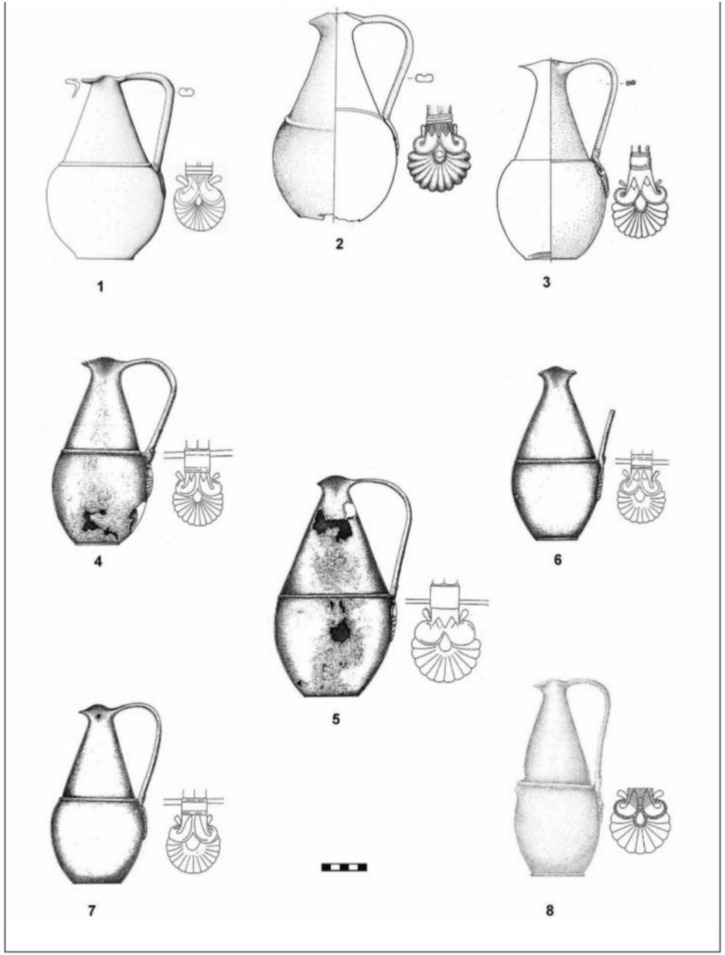


Fig. 14. Bronze jugs with trefoil mouth from Cyprus, Italy and Iberian peninsula. 1. Tamassos, Cyprus; 2. Rocca di Papa, Italy, Tomb of Vivaro; 3. Caere, Italy, Tripod tomb; 4. Coca, Spain; 5. Carmona, Spain, Tumulus of Cañada de Ruiz Sánchez; 6. Alto de S. João, Torres Vedras, Portugal; 7. Alcalá del Río, Spain, without context; 8. La Angorrilla necropolis, Alcalá del Río, Spain, Tomb 30.

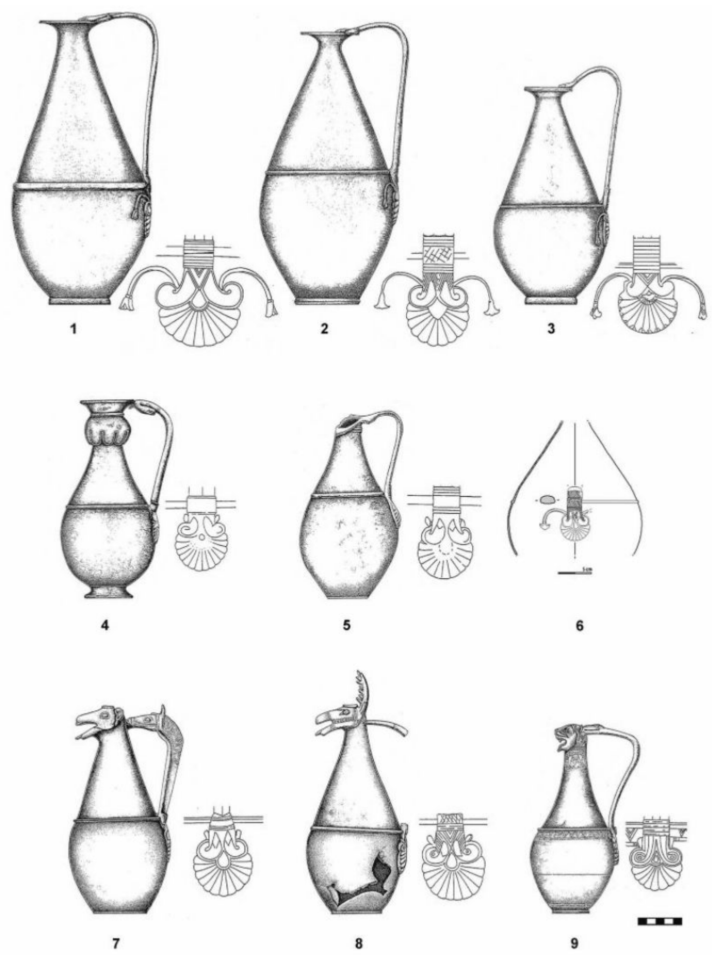
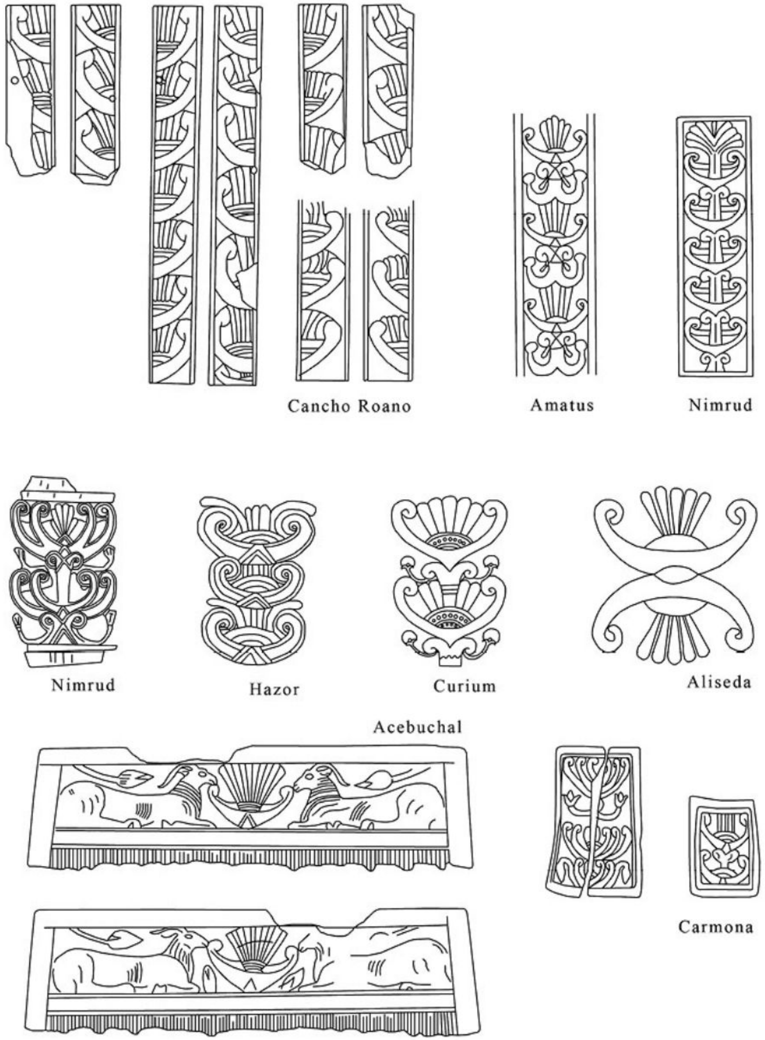


Fig. 21. Bronze jugs with plain and figured mouths from Iberian peninsula. 1. Niebla, isolated tumulus at Cabezo del Palmarón; 2. Las Fraguas, Toledo, without context; 3, Siruela, without context; 4. Huelva, necropolis of La Joya, Tomb 17; 5. Beja or Faião, Portugal, without context; 6. Alcácer do Sal, Portugal, necropolis, without context; 7. Huelva, necropolis of La Joya, Tomb 18; 8. La Zarza, Badajoz, without context; 9. Lázaro Galdiano Museum, without provenance.

https://www.britishmuseum.org/collection/object/G_1901-0226-1 https://brill.com/view/journals/jane/22/2/article-p224_4.xml

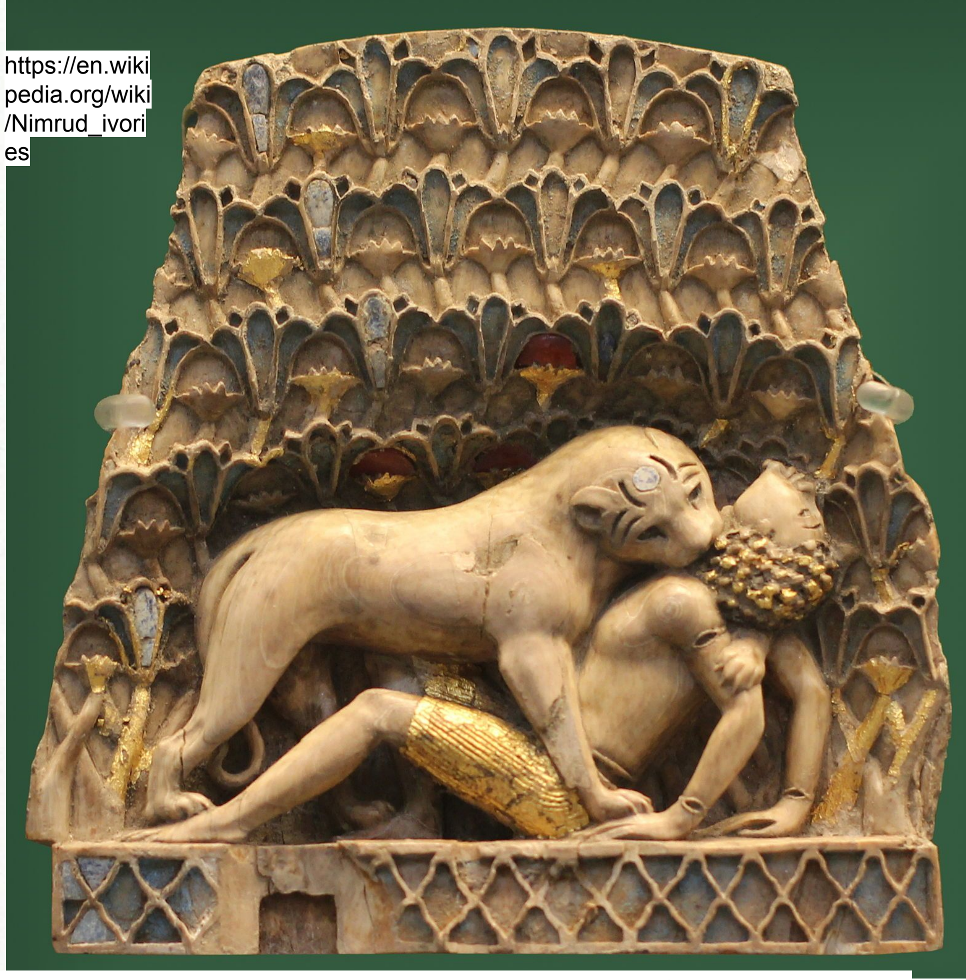

Cancho Roano
Amatus
Nimrud
Nimrud
Hazor
Curium
Aliseda
Acebuchal
Carmona

Drawing of representations of the palmette motif in ivories from various Phoenician and Iberian sites

The voracity of the lion was already deployed as an image for death in the Ugaritic *Baal Cycle*, where the god of Death, Mot, is represented as an insatiable enemy of the Storm God Baal. Besides comparison to other wild animals (dolphin, buffalo, hind, ass) Mot's appetite is described like "the appetite of the lion in the wild,"[31] and he devours his rival Baal "like a lamb in my mouth, like a kid crushed in the chasm of my throat."[32] Mot (Death) swallows Baal and tries to annihilate him completely, thus preventing him to revive and become king of the gods, but Baal's sister Anat finds his corpse, and he comes back to life as she crushes Mot himself. The destruction of Mot is conveyed also in terms of dispersion and ingestion: "She seizes Divine Mot, with a sword she splits him, with a sieve she winnows him. With a fire she burns him, with millstones she grinds him, in the field she sows him. The birds eat his flesh, fowl devour his parts, flesh to flesh cries out."[33] In short, we can assume the Phoenicians also associated the image of a voracious lion with the fear of dismemberment and dispersion at death, in the physical world and the hereafter, and a more direct allusion to Mot/Death cannot be discarded for the "hateful lion" in the Antipatros/Shem scene and inscription.[34]

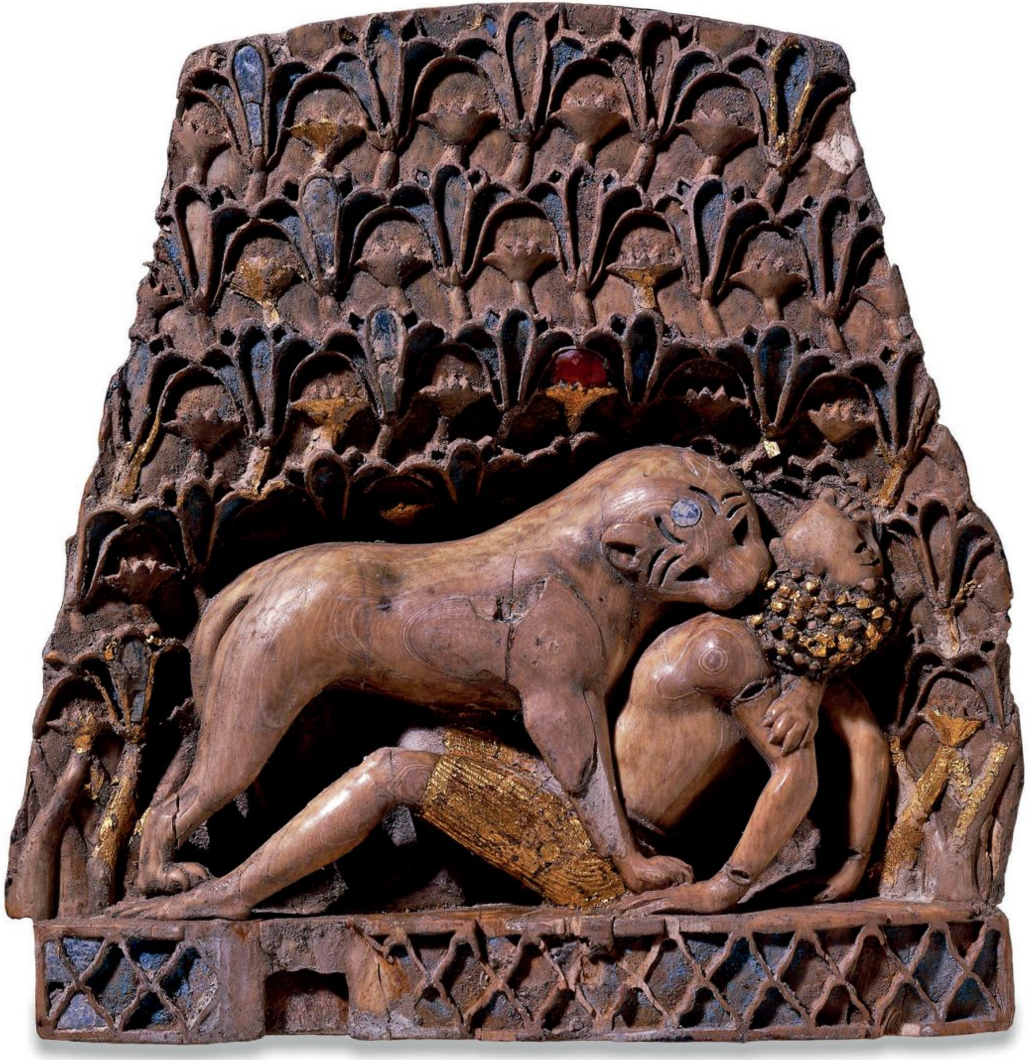
Phoenician ivory

https://www.metmuseum.org/art/collection/search/325562



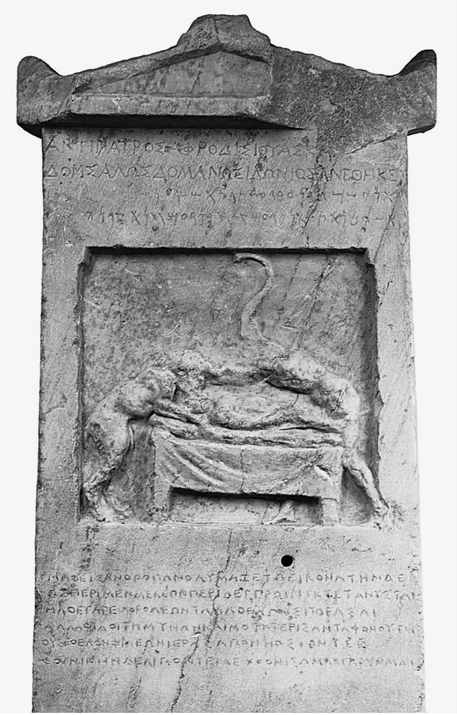
https://en.wikipedia.org/wiki/Nimrud_ivories

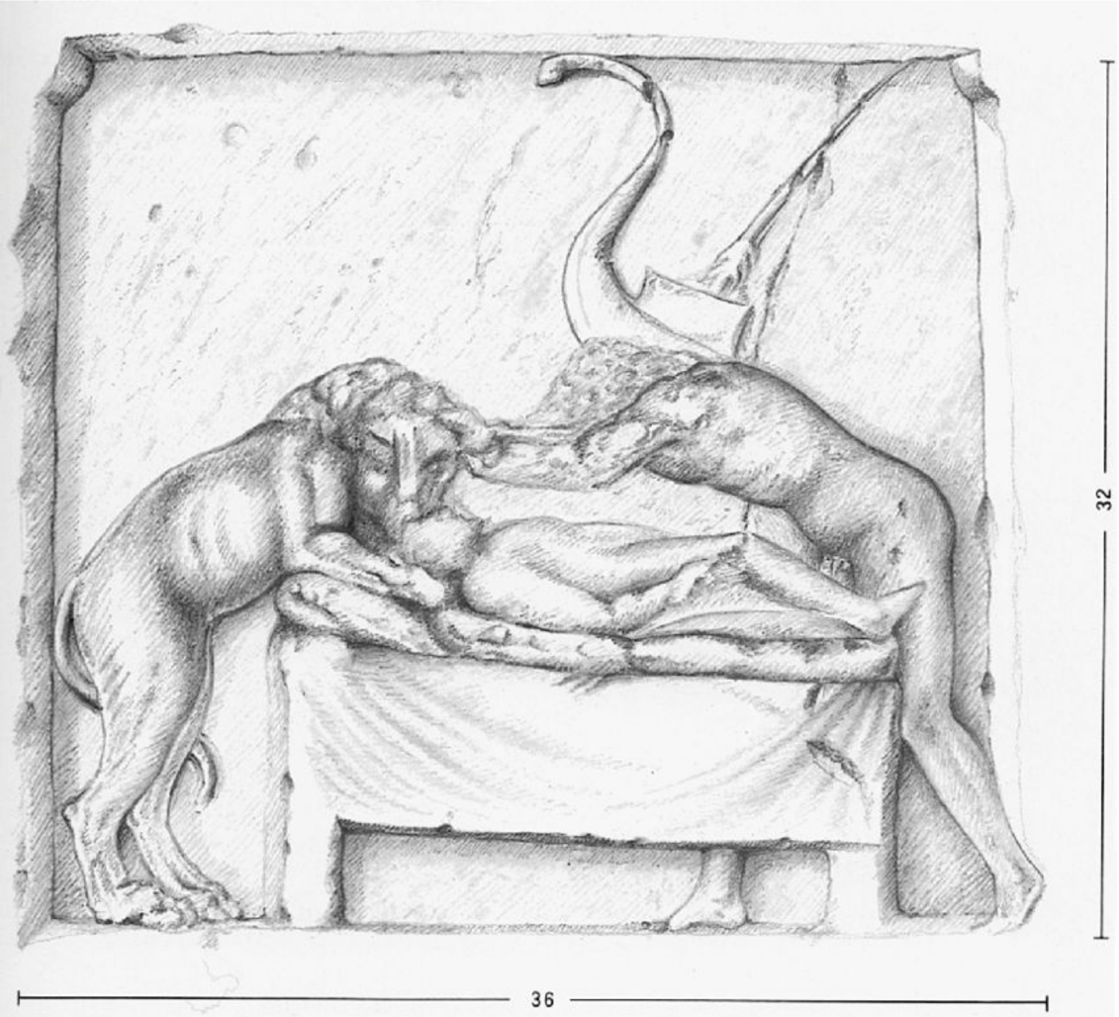
A lioness devouring a man in a thicket of stylized lotus and papyrus plants. Phoenician

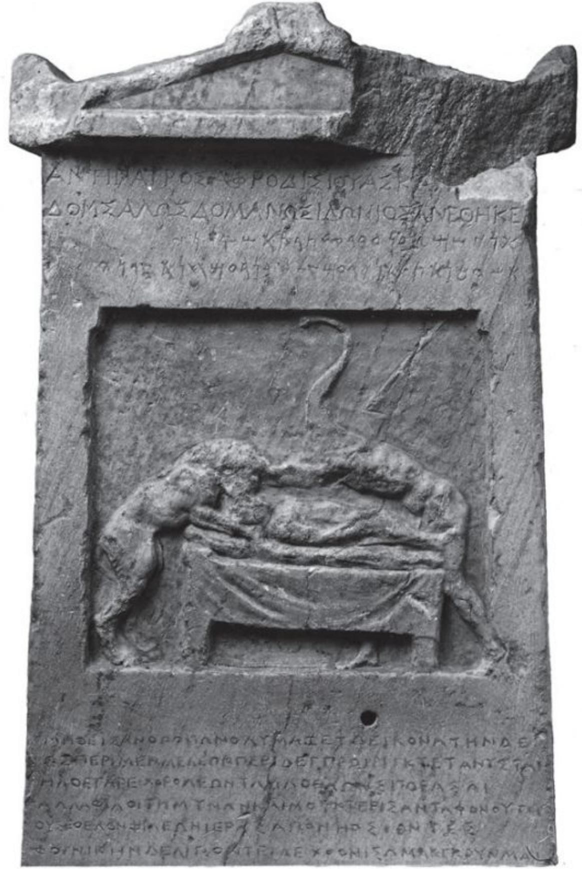


Phoenician Lions: The Funerary Stele of the Phoenician Shem/Antipatros

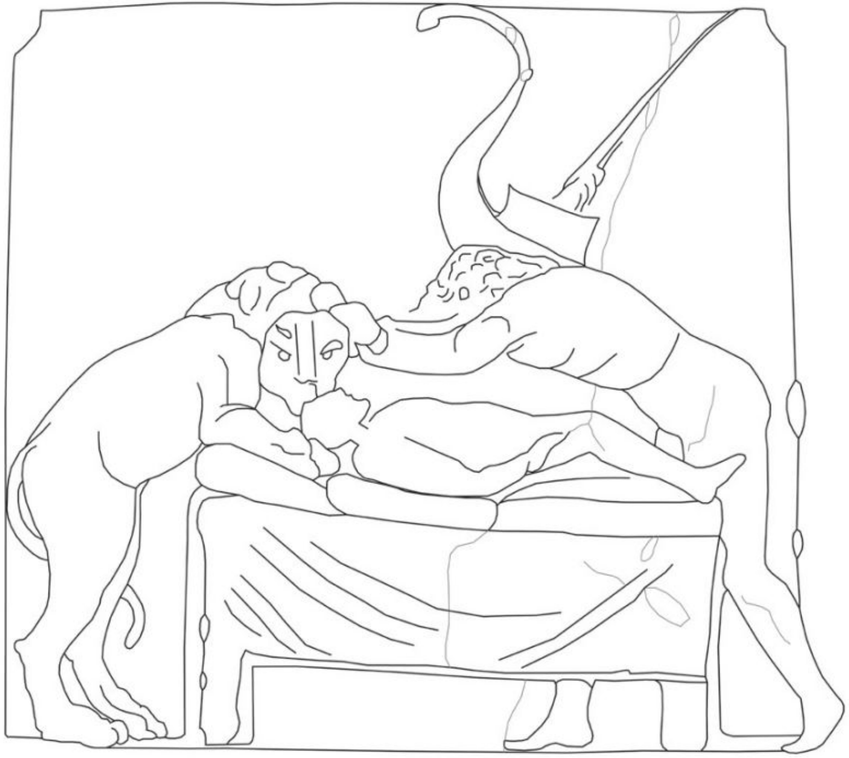
https://www.researchgate.net/figure/Relief-from-the-cast-of-Shem-Antipatross-stele-in-the-Museo-dellarte-classica_fig2_259733822







A Perilous Sailing and a Lion: Comparative Evidence for a Phoenician Afterlife Motif



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file:///C:/Users/ulamu/Downloads/jane-article-p224_4.pdf

This essay introduces new evidence for an eschatological Phoenician motif that alludes to a final sailing and its perils, represented by a monstrous lion attacking or sinking a boat. The lion-and-boat motif was, so far, only documented in a Phoenician funerary stela from late classical Athens, the Antipatros/Shem stela.

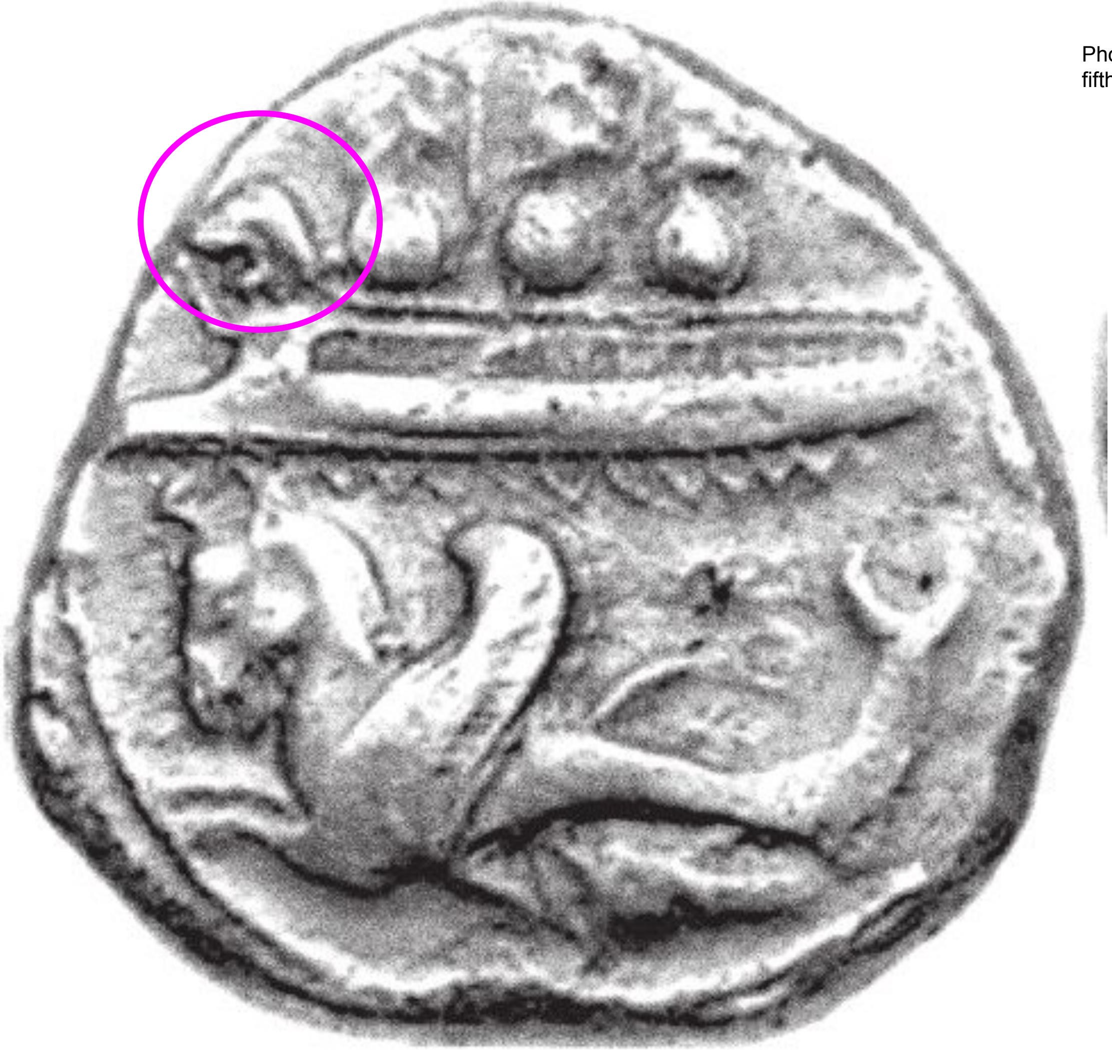
Funerary stele with Phoenician and Greek epigraphs and central relief showing a boat’s prow and a lion besides two anthropomorphic figures. Detail of the scene depicted in relief. Drawing by E. Rodríguez González National Archaeological Museum, Athens (NAM 1488). © Hellenic Ministry of Culture and Sports/Archaeological Receipts Fund

Aphrodisios." A longer epigraph was added in Greek hexameters, by a different hand, probably later on, as an explanation to the puzzling image. The text speaks in the voice of the deceased Shem/Antipatros, who offers an explanation to those passing by, which still remains rather cryptic for those without the cultural codes to decipher it 6:

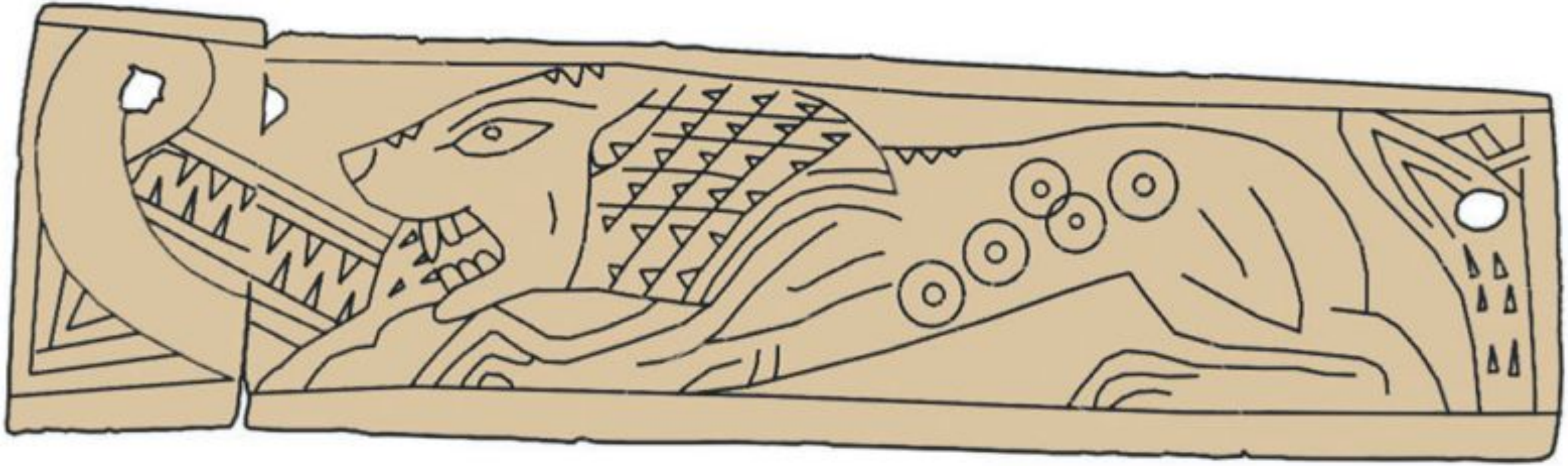
1 "Let no man be amazed at this image,
2 because on one side of me a lion lies stretched out and on the other side of me a prow.
3 For the hostile lion (ε{ἰ}χθρολέων) came, wishing to scatter my things (τἀμὰ θέλων σποράσαι),
4 but friends/dear ones (φίλοι) protected me and gave me funerary honors in this tomb,
5 (the friends) whom I wished for, that I longed for as they moved away from the sacred ship.
6 I left Phoenicia and it is in this land that I, a body, lie covered."

While ships are not part of the standard Levantine ivory decoration, boats and artifacts related to maritime culture were embedded in Phoenician ritual life. This is not surprising, as the Phoenicians were the quintessential ancient maritime culture (and recognized by others as such), and much of their ritual life was connected to the sea, even taking place at sea.12 For instance, ships are also part of the Phoenician-Punic amulet repertoire, are painted on the walls of Punic chamber tombs in North Africa, and in southern Iberia they appear in various media in open air sites and as votive offerings (see below). The maritime aspect of Phoenician religion is also manifest in the ritual use of caves accessible to sailors, usually connected to the worship of Baal/Melqart and Ashtart, whose protection at sea was sought. This type of non-formal cult in the open is difficult to trace archaeologically, but it is reconstructed thanks to votive deposits at coastal caves on Sicily, Ibiza, Malta, and Gibraltar.13 Moreover, anchors and ship models were dedicated in sanctuaries in southern Spain, and the pavement of floors with seashells are understood also as a reference to grounds sacred to Ashtart, as we see also at the other end of the Phoenician world, on Cyprus.14 On that island, representations of boats were engraved on the base of the Ashtart Temple 1 at Kition-Bamboula (ninth century BCE), and anchor stones were used in the foundations of the later Temple 4.15 Finally, the same universe is illustrated by artifacts recovered from shipwrecks, such as the portable stone altar from the Phoenician wreck of the Bajo de la Campana, dated to late seventh–early sixth century BCE, or the portable incense burners or candelabra (thymiateria) found usually in burial contexts but also represented in depictions of Phoenician boats.16

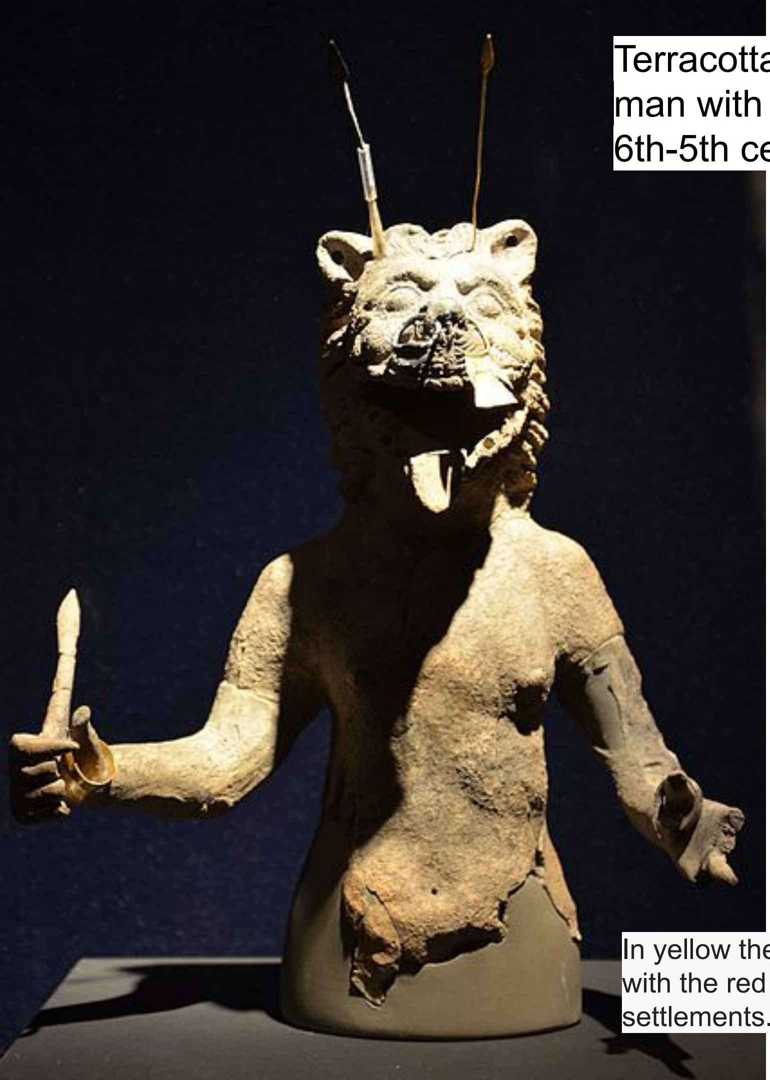
The association of lion and ship, in turn, also makes sense within the Phoenician symbolic world-view. Lions were connected to ships and sailing in Phoenician iconography, as is shown primarily in Phoenician coins, which represent a lion head as the prow of Phoenician ships [cf. FIGURE 5 below These representations are somewhat ambivalent, with the lion representing both protective or threatening forces, depending on the stance of the one protected or attacked. For instance, the lion is associated with Ashtart and often thought to represent this protective divinity in coins. As stated above, maritime protection was part of Ashtart's purview. We can see these associations at work on a passage situated from the same Tartessic-Phoenician milieu of southern Iberia, specifically the reported miraculous event during a naval battle involving lion-headed boats. The notice is collected by the late-Roman historian Macrobius (Saturnalia 1.20.12) and situates the battle in the area of Gadir at an uncertain date, probably sometime during the fourth century BCE.18 Allegedly, the Phoenicians from Gadir averted an attack on their temple of Herakles (Melqart) thanks to divine intervention. The enemy's ships of the local (Tartessic?) leader Theron turned around and suddenly burst into flames, as if scorched by the sun's rays, in what seems an allusion to Herakles-Melqart's association with the Sun. The survivors claimed they saw lions standing on the prows of the Phoenician ships, which signals the perceived transformation of the boats' prows into supernatural sea-born lions.19 Dangerous beasts and monsters are often ambivalent themselves. They can be both protective and destructive, that is, they can avert your enemy or attack you, as you may be someone else's enemy. It all depends on the position or relationship of the onlooker vis-à-vis the amulet, coin, stela, or whatever object the iconography is on.



Phoenician coin of ʿUzzibaʿal, “king of Byblos.” Byblos, fifth–fourth centuries BCE (public domain) plaque shows a lion devouring or sinking the prow of the first boat of the incoming row of boats represented in the adjacent long panel, leaving only the lifted stern visible.

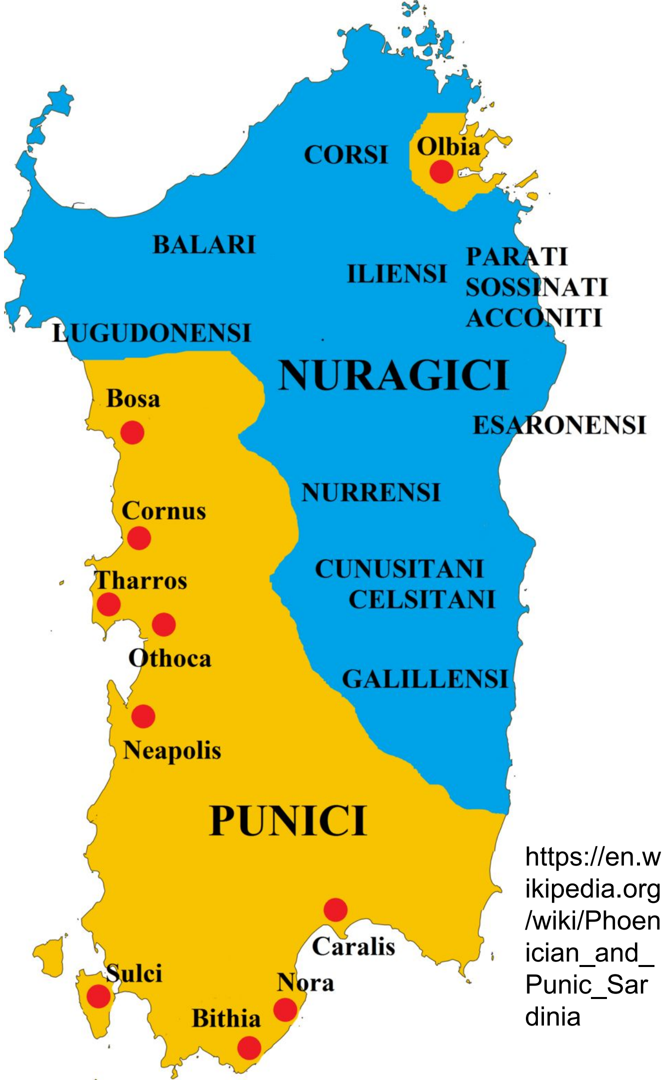


Photograph and drawings of the four bone-ivory plaques found in room 100 of Casas del Turuñuelo (Guareña, Badajoz, Spain) © Project “Construyendo Tarteso/Building Tartessos”



Terracotta statue of lion-headed man with gold and silver insets, 6th-5th century BC, from Tharros

https://commons.wikimedia.org/wiki/File:Terracotta_statue_of_lion-headed_man_with_gold_and_silver_insets,_6th-5th_century_BC,_from_Tharros,_Sardinia,_Monsters._Fantastic_Creatures_of_Fear_and_Myth_Exhibition,_Palazzo_Massimo_alle_Terme,_Rome_%2812836533755%29.jpg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PARATI
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ACCONITI
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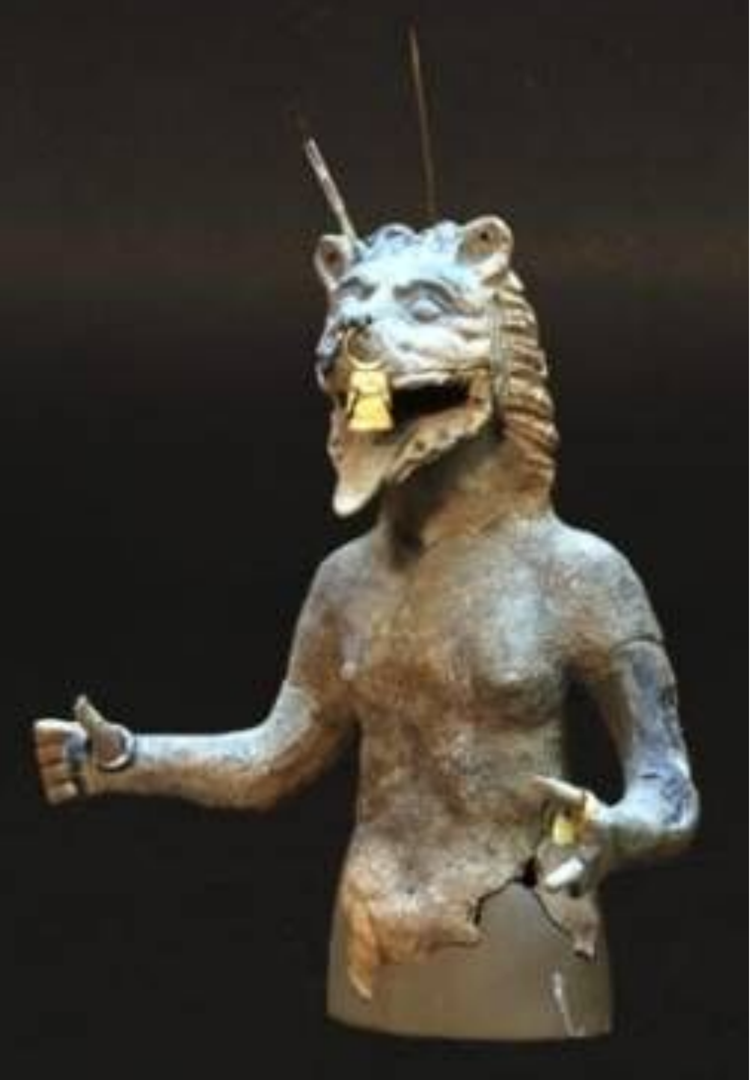
Bosa
ESARONENSI
NURRENSI
Cornus
CUNUSITANI
CELSITANI
Tharros
Othoca
GALILLENSI
Neapolis
PUNICI
Caralis
Sulci
Nora
Bithia

In yellow the territories occupied by Carthage with the red dots being their most notable settlements.

https://en.wikipedia.org/wiki/Phoenician_and_Punic_Sardinia



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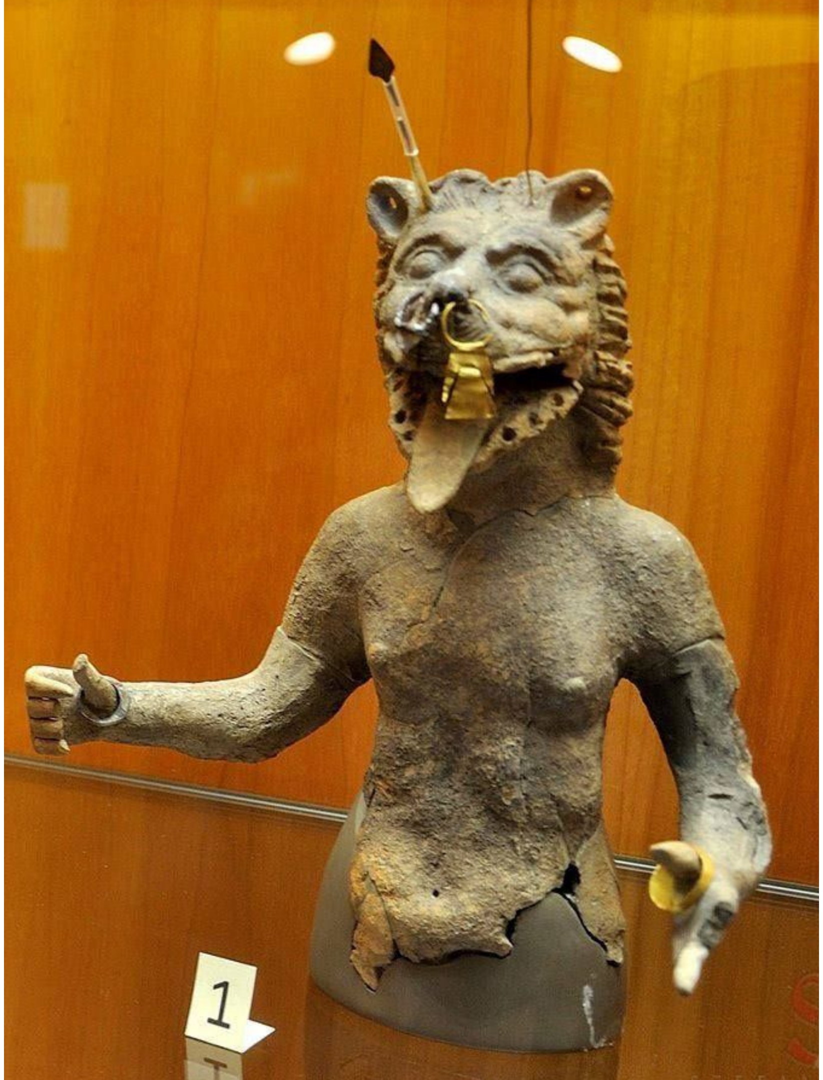
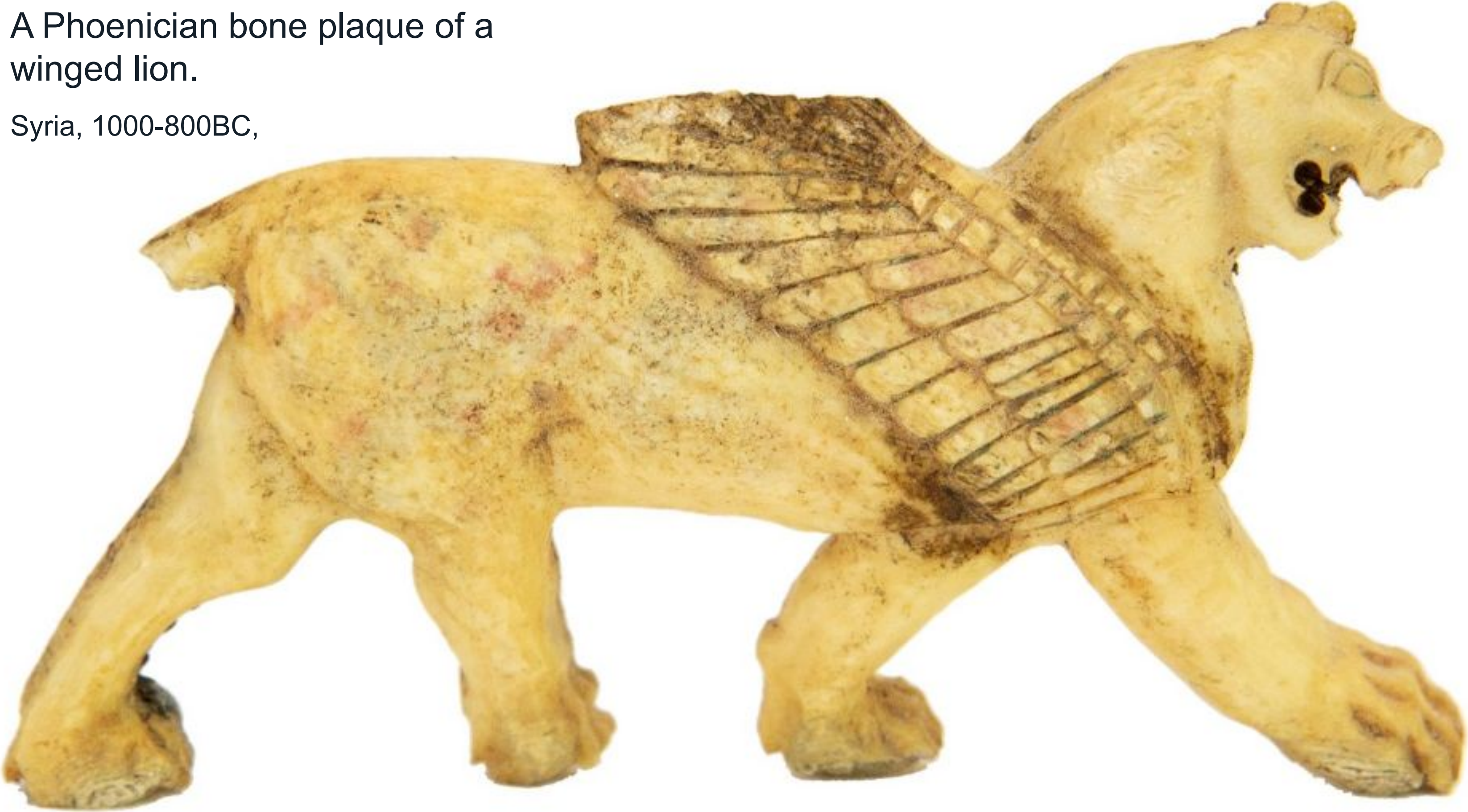


A Phoenician bone plaque of a winged lion.

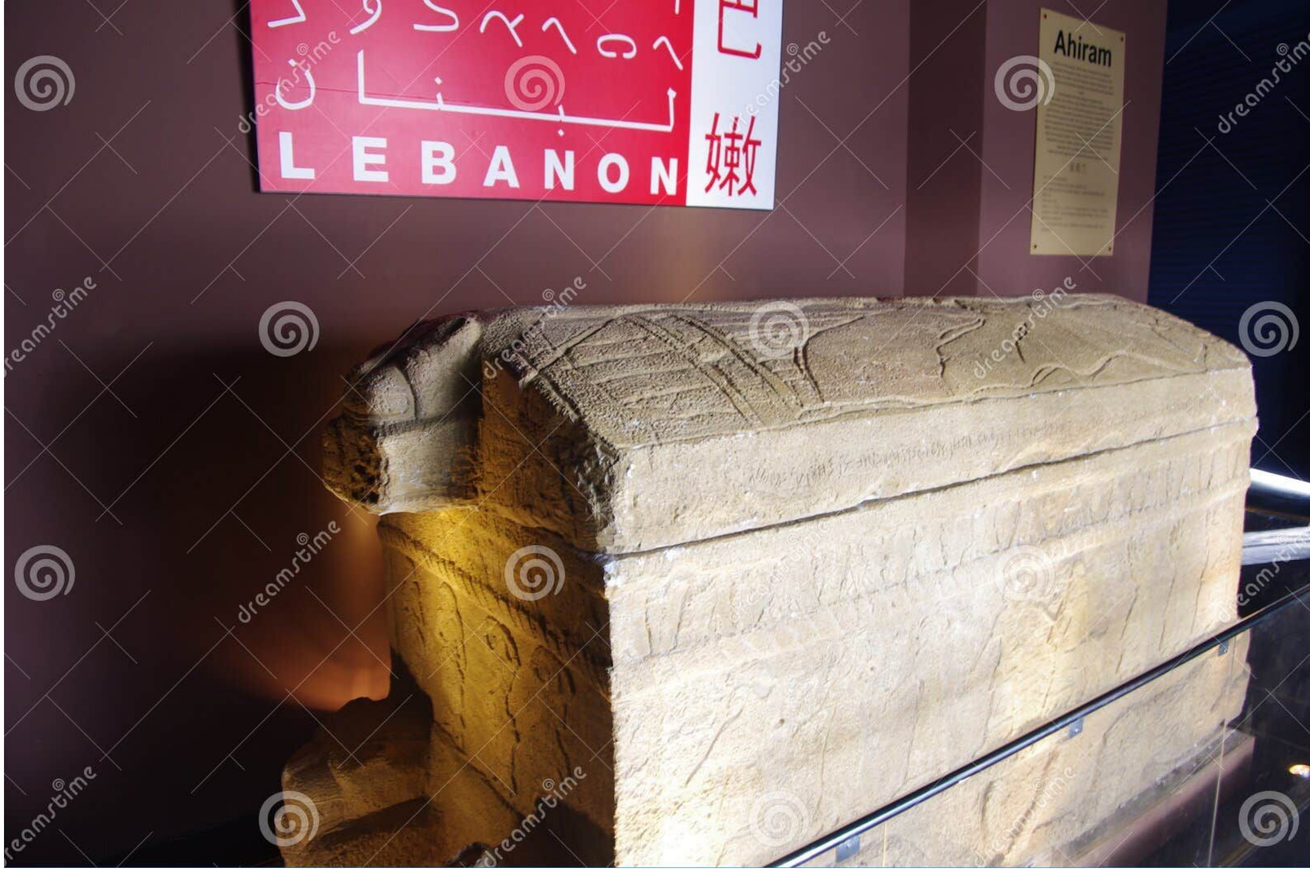
Syria, 1000-800BC,



https://www.davidlay.co.uk/auction/lot/1062-a-phoenician-bone-plaque-of-a-winged-lion/?lot=173740#

The Ahiram Sarcophagus is lifted by four lion statues and is a symbol of Phoenician Culture.

https://www.dreamstime.com/stock-image-ahiram-sarcophagus-lebanon-pavilion-image17315311



dreamstime.com ID 101427098 © Ileana Marcela Bosogea Tudor

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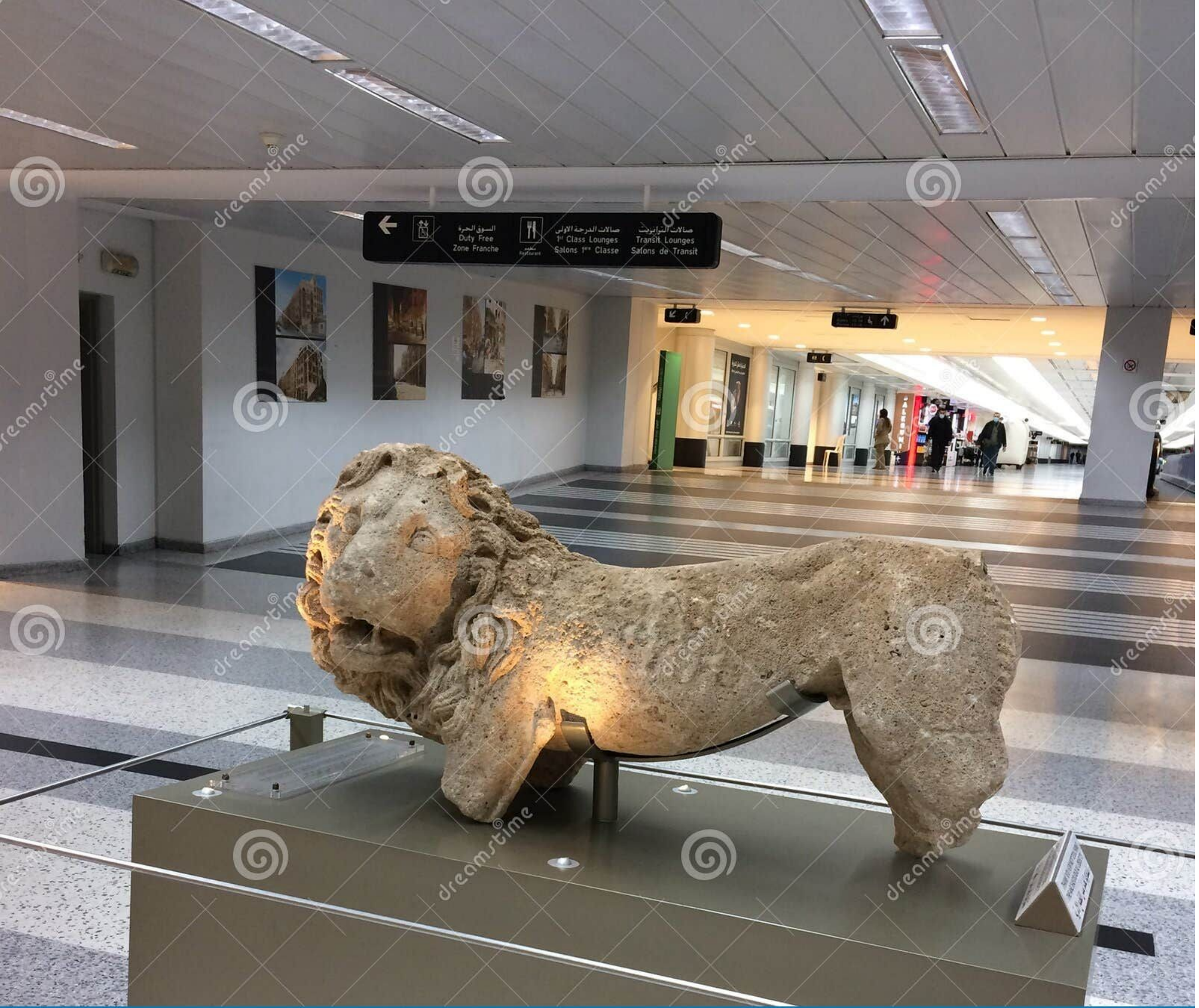
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Zone Franche
Restaurant
صالات الدرجة الأولى
1st Class Lounges
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صالات الترانزيت
Transit Lounges
Salons de Transit

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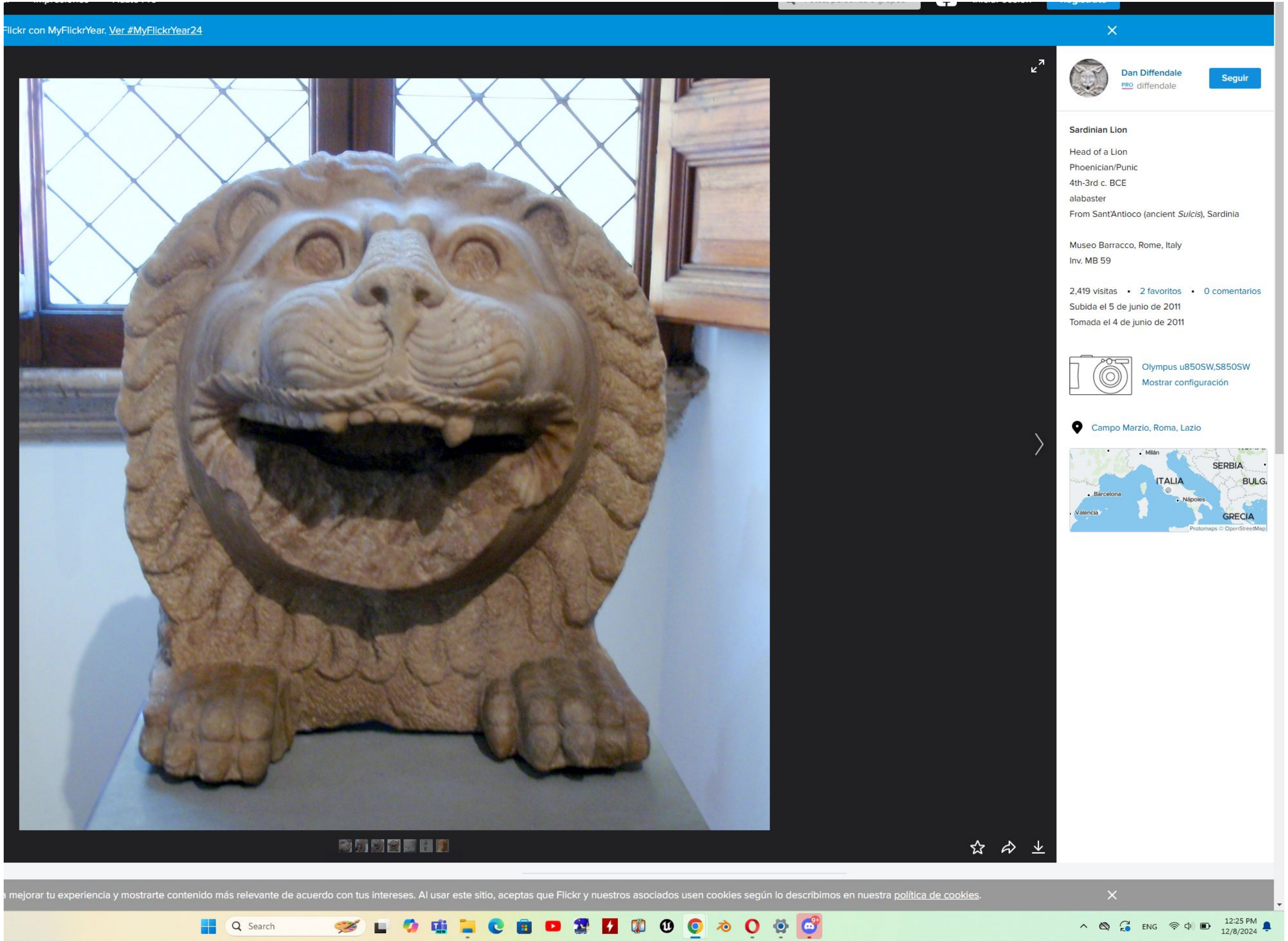
ID 209802427 © Crocq Crocq

Antic lion sculpture presented in Rafic Hariri international airport, Lebanon. Phoenician lion, limestone sculture coming from antic history in Beyrouth, Lebanon

https://www.dreamstime.com/antic-lion-sculpture-presented-rafic-hariri-international-airport-lebanon-phoenician-limestone-sculture-coming-history-image209802427



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Dan Diffendale
PRO diffendale

Sardinian Lion

Head of a Lion
Phoenician/Punic
4th-3rd c. BCE
alabaster
From Sant'Antioco (ancient *Sulcis*), Sardinia

Museo Barracco, Rome, Italy
Inv. MB 59

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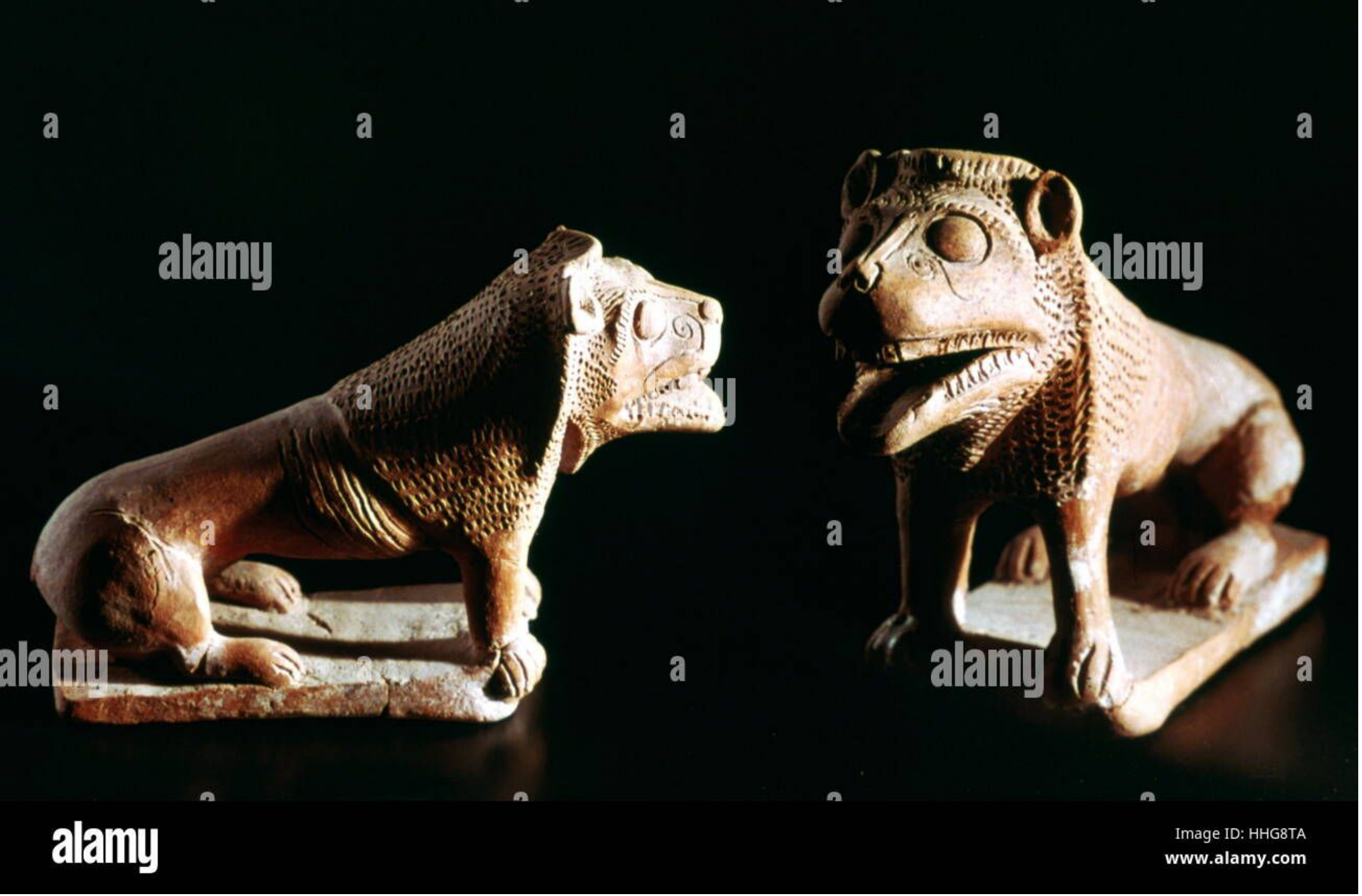
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www.alamy.com

Two lion figures in fired clay, from the Punic city of Kerkouane, in the north-eastern region of Tunisia. Once a thriving Phoenician metropolis, Kerkouane

The **Barbary lion** was a population of the lion subspecies *Panthera leo leo*. It was also called **North African lion**, **Atlas lion**, and **Egyptian lion**. It lived in the mountains and deserts of the Maghreb of North Africa from Morocco to Egypt. It was eradicated following the spread of firearms and bounties for shooting lions.

Until 2017, the Barbary lion was considered a distinct lion subspecies. Results of morphological and genetic analyses of lion samples from North Africa showed that the Barbary lion does not differ significantly from the Asiatic lion and falls into the same subclade. This North African/Asian subclade grouped into the northern lion subspecies *Panthera leo leo*.

https://en.wikipedia.org/wiki/Barbary_lion

They are technically part of the same subspecies (in recent times, only two subspecies of lions are recognized) but Barbary and asiatic lions are morphologically different.

If you put them side by side you could immediately tell which one is which. The Barbary lion would be significantly larger, it would be taller, it would have a longer coat, a shaggier mane extending under its belly and covering part of its arms, and it would have a broader snout with sharper facial features.

The same no, very similar and closely related yes.
But they both belong to the same subspecies, P. leo leo, even if they both differ in multiple traits due to limited genetic exchange and both evolving to different habitat and conditions.

https://www.reddit.com/r/megafaunarewilding/comments/1ldk0mz/are_barbary_lions_and_asiatic_lions_the_same/

Lions have been recently classified into two sub-species: *Panthera leo leo* or 'northern lion' of west Africa, north Africa, West Asia and India and *Panthera leo melanochaita* the 'southern lion', that inhabits eastern and southern Africa.

Most (90 per cent) of lions are of the southern sub-species. In evolutionary terms, lions evolved and their range shifted according to ice-age climate effects in the north, Saharan shifts and other associated geological impacts, with animals remaining in various refugia, then spreading back into their range over geological time when climate and habitats allowed.

https://www.downtoearth.org.in/wildlife-biodiversity/-barbary-lion-reintroduction-in-north-africa-is-possible-but-needs-long-term-plans--72961

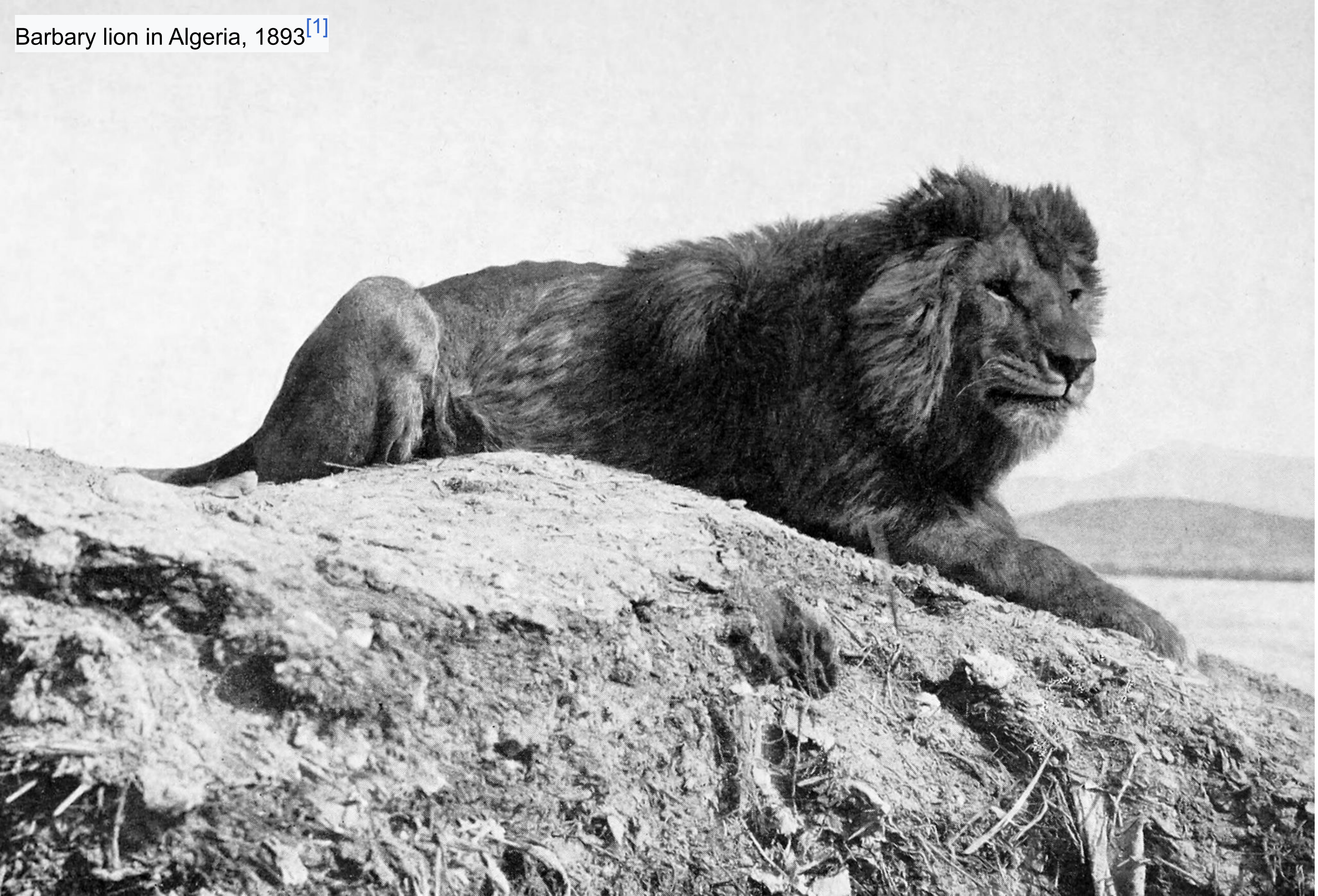
RG: What are the genetic and morphological markers that signify the Barbary's uniqueness?
SB: Little is known about the genetics of the Barbary lion since few verified samples of the animal exist or have been scientifically analysed. There are only a few specimens in museums in Europe and America.
A few studies of potential 'Barbary' lions (that is, animals historically distributed or descended from animals obtained in North Africa, namely the King of Morocco's collection from the 19th and 20th century) have found some indicators in mitochondrial DNA but this is only passed down through the maternal (female) line.
However, in whole population studies, even living putative Barbary lions have been shown to be members of the northern subspecies, although the sample sizes are so small that clear indications are difficult.
Morphological studies suggest that Barbary lions have a deeper / bulkier body, shorter limbs, some differences in the hip structure and some features only seen elsewhere in Indian lions such as a belly flap and specific cranial features (in the skull).
Other indicators of Barbary lions include yellow eye colour and a somewhat less easy to assess mane size. Mane size is complicated as it can be affected by colder climate. For Barbary lions anyway, some morphological features may relate to the animals living in a colder, temperate mountainous habitat.

RG: Do we have any anecdotal evidence of Barbary Lions being spotted in Morocco / Algeria / Tunisia (The remote areas of the Atlas Range) in this century? Or is it well and truly extinct in the wild?

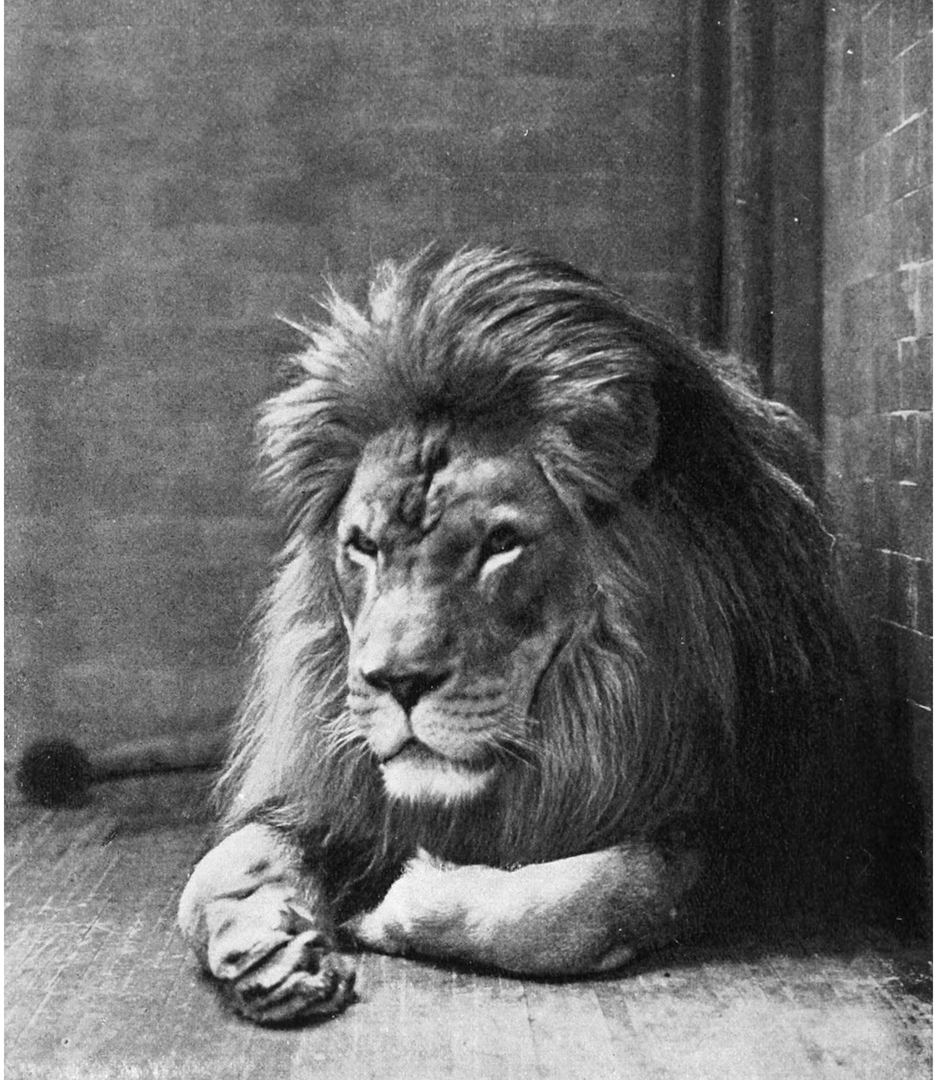
SB: There is no evidence of lions in north Africa in the 21st century. However, lions in north Africa died out much more recently than commonly thought. Most people think of them extinct by the 1920s, but they were around for nearly half a century longer.

Some individuals were present in Morocco and western Algeria into the 1940s. More recently, animals hung on in eastern Algeria and only disappeared during the period of military conflict in Algeria sometime around 1958-1962, when the last mountain forest habitats near the coast, used as military hideaways, were systematically destroyed by incendiary attacks.

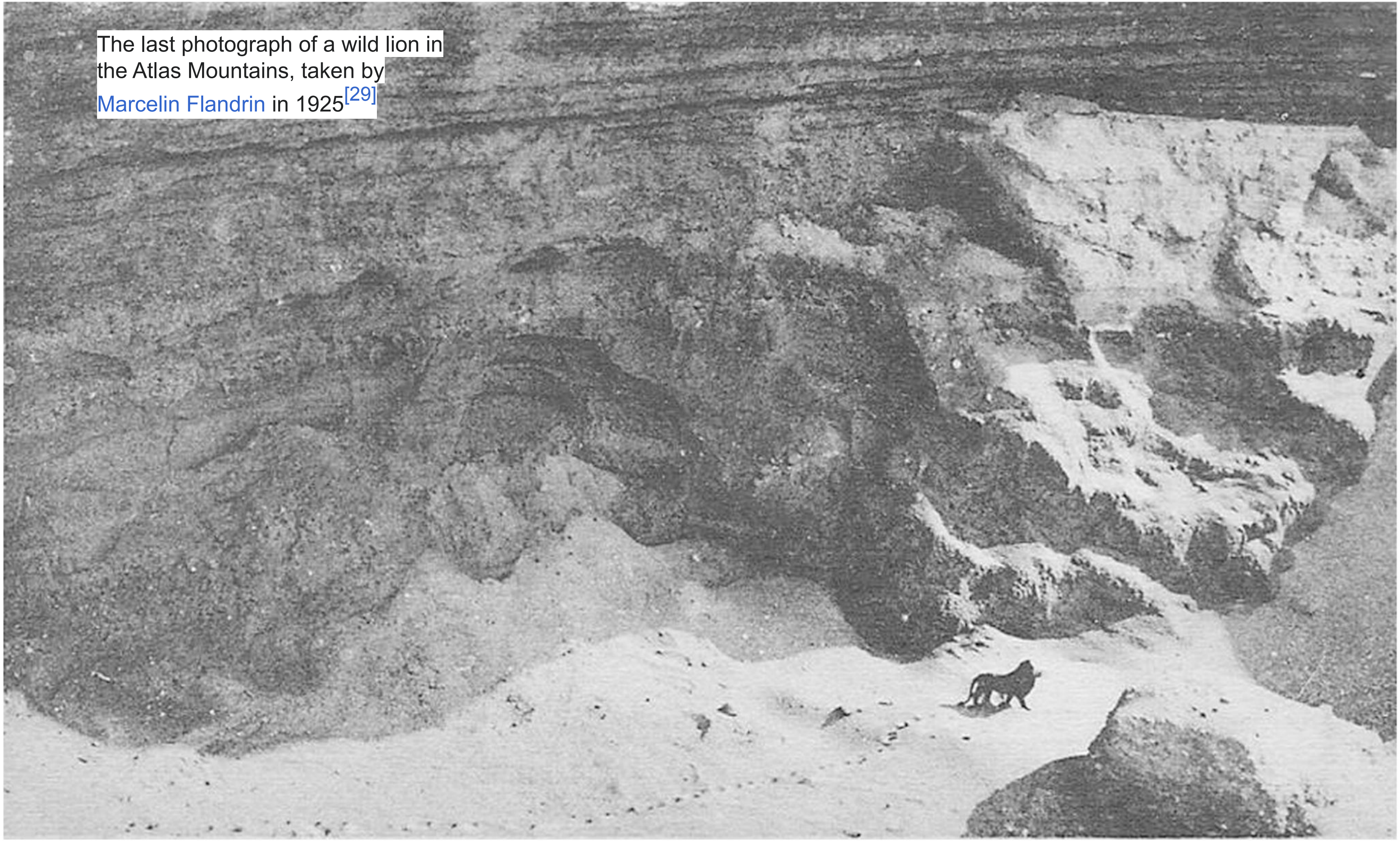
Barbary lion in Algeria, 1893[1]



https://en.wikipedia.org/wiki/Barbary_lion



A Barbary lion in the Bronx Zoo, 1897



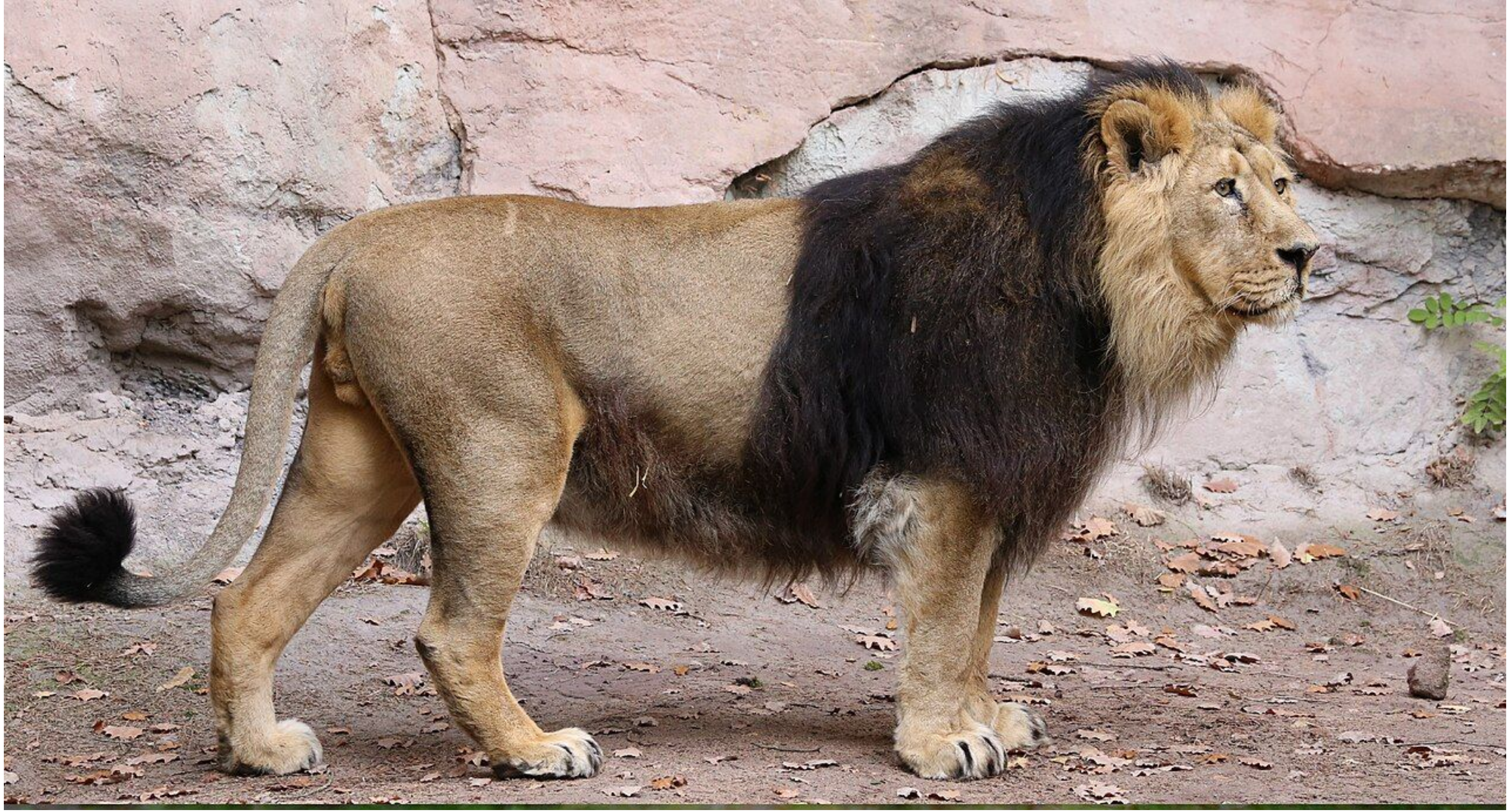
The last photograph of a wild lion in the Atlas Mountains, taken by Marcelin Flandrin in 1925[29]

There is no Barbary Lion project any more. Only 5 lions were determined to have had sufficient Barbary or Black Mane DNA to have been candidates for bringing this species back from the edge of extinction. The only female was Sarabi at Big Cat Rescue who died from cancer in 2007. It is unlikely that the four males identified are still living. The following was the attempt made to save this beautiful lion by the King of Morocco, but when he died the dream died with him.

https://bigcatrescue.org/conservation-news/barbary-lions

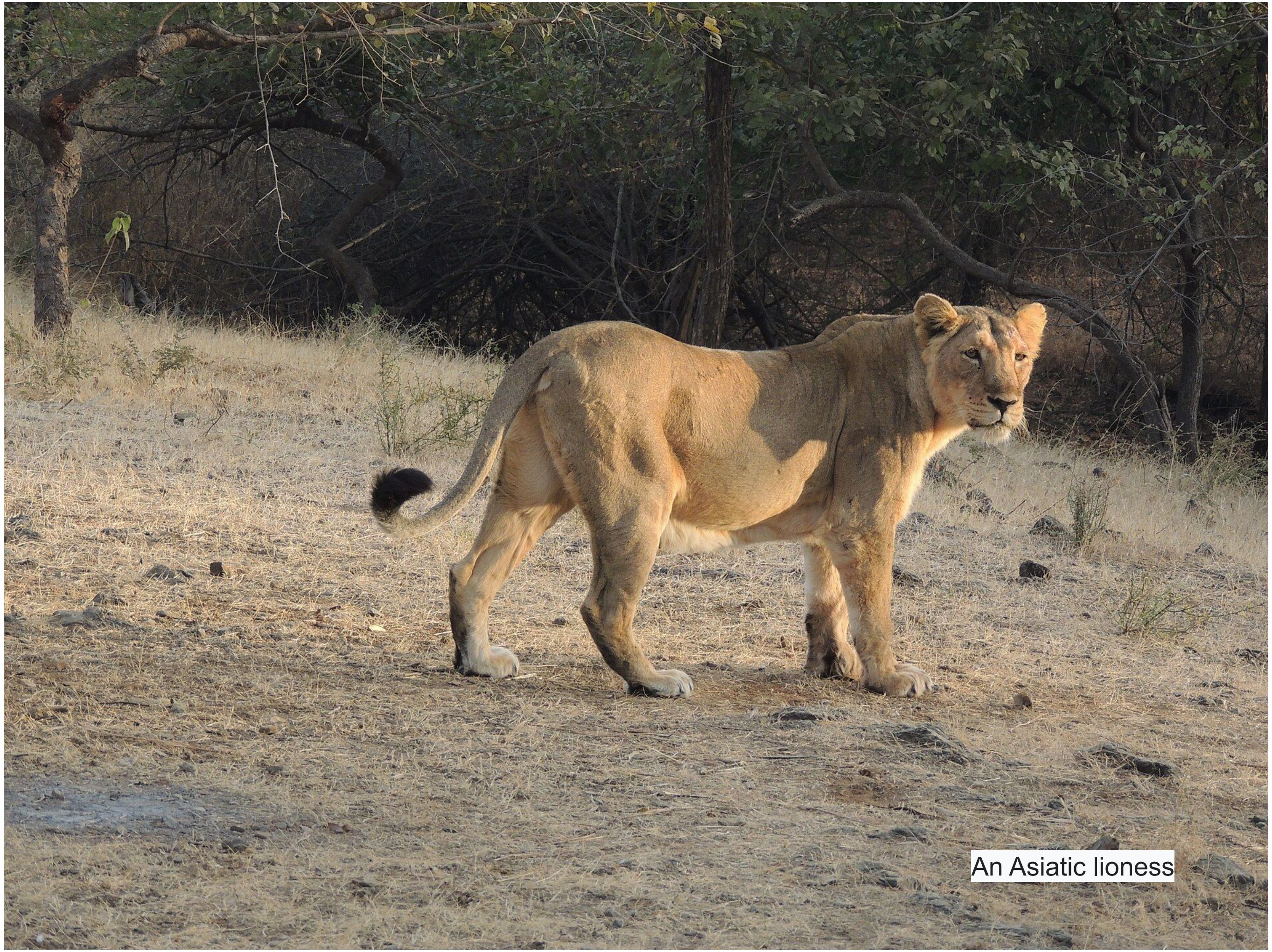
The safari's oldest Barbary lion, Cash, died peacefully in his sleep May 4 at 19 years old. He was raised at its sister park Living Treasures Wild Animal Park in Slippery Rock Township, Lawrence County, and moved to Keystone Safari when it opened in 2018.

https://www.butlereagle.com/20250517/keystone-safari-remembers-rare-lion-as-fan-favorite/

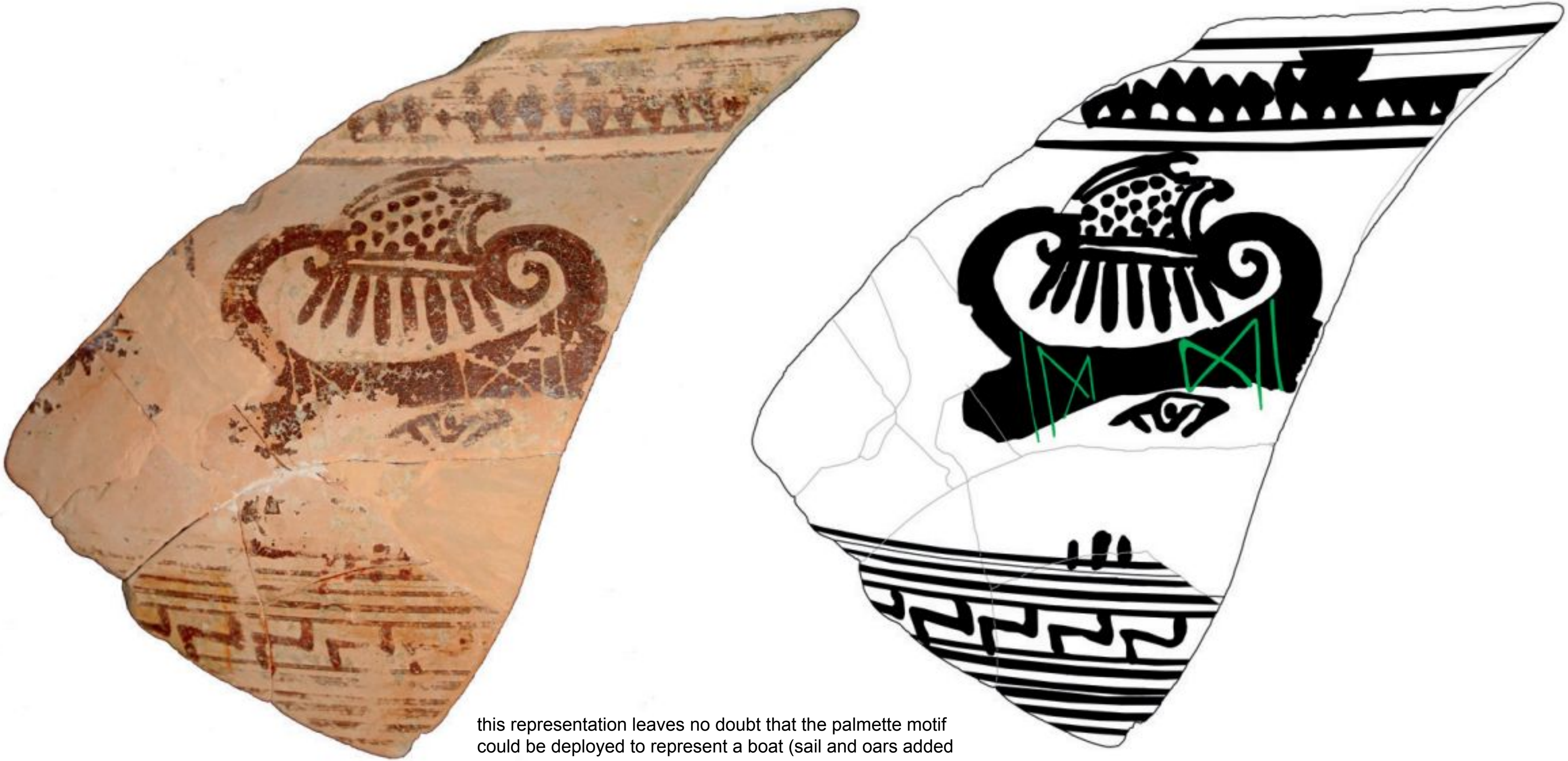


North African/Asiatic lion

https://en.wikipedia.org/wiki/Asiatic_lion



An Asiatic lioness



this representation leaves no doubt that the palmette motif could be deployed to represent a boat (sail and oars added here), possibly also codifying a mythological motif. What looks like the head of a griffin under the boat suggests as much, besides the tendency in archaic figurative vase painting towards mythological creatures and religiously-charged symbols.

Bird and horse animal heads or protomes appear in the representations of Phoenician ships, for instance in Assyrian reliefs or in Egyptian ships (Sauvage 2007; cf. also note 17 above), though with the heads looking outward. Some instances of inward-looking animal heads at the prows are attested in the Levant (Phoenician-style Dor scapula but probably Cypriot; Cilician relief), Egypt (Nechao pendant), Persepolis (seals), and Cyprus (vase painting): see Sauvage 2015.

In Phoenician funerary culture we also find expressions of fear that some enemy, human or divine, will physically damage the burial place and hence hamper the peaceful afterlife of the deceased. This is a recurrent theme in Phoenician royal tombs. We can cite the inscription set up by Tabnit I, king of Sidon and priest of Ashtart, ca. 500 BCE. Like other royal funerary inscriptions (e.g., Ahiram, Eshmunazar) this one ends with a threat to the physical and afterlife integrity of the transgressor, and invokes Ashtart as a protector of the dead:

> You must not open up (what is) over me nor disturb me; for such an act is an abomination to Ashtart. But if you in fact open up (what is) over me and in fact disturb me, may you have no seed among the living under the sun nor a resting place with the shades![35]

A few kilometres from the swamp from which the Litani (the classical Leontes) and the Asi (the upper Orontes) flow, Baalbek may be the same as the *manbaa al-nahrayn* ("Source of the Two Rivers"), the abode of El in the Ugaritic Baal Cycle[25] discovered in the 1920s and a separate serpent incantation.[26][27]

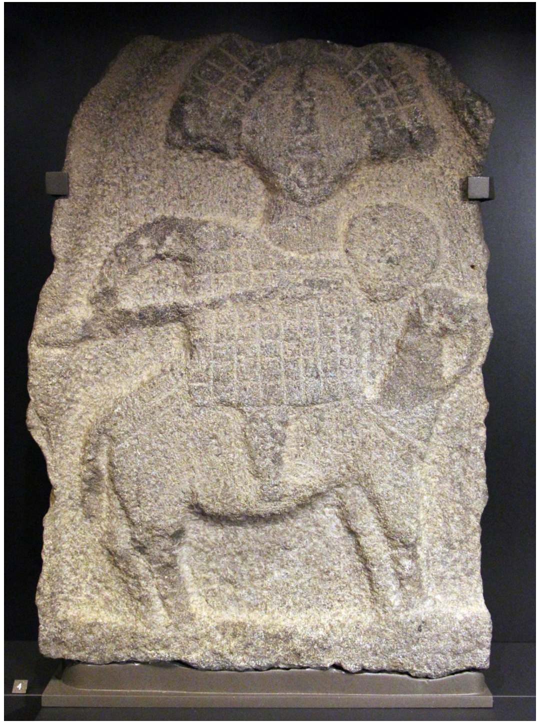
In ancient Levantine mythology, Azizos is a god of the morning star of Aramaic and Arab origin from Palmyra.[5] The Arabian goddess Al-Uzza, related to the planet Venus, is named from the same root.[6] *Al-ʿAzīz* is one of the names of God in Islam.[7] *ʿAzīz* without *al-* is used as a royal title borne by the high nobles of Ancient Egypt.[8]

It is used in existing Semitic languages (Arabic, Hebrew, neo-Aramaic, Mandaic, Maltese)

https://commons.wikimedia.org/wiki/File:Siria,_regione_di_hauran_o_tell_halaf,_divinit%C3%A0_armata_su_un_dromedario,_forse_allat_o_azizos,_I-III_sec..JPG

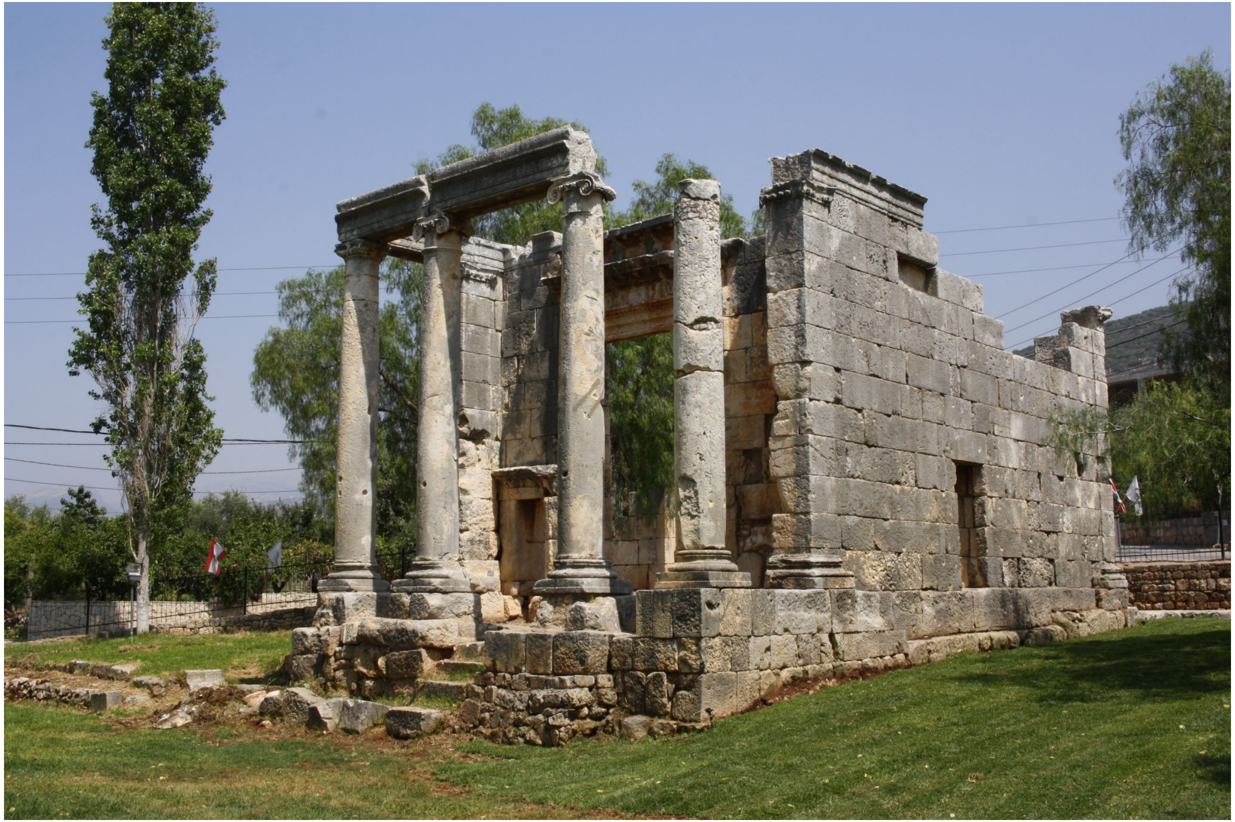
Aziz (Arabic: عزيز, romanized: *ʿAzīz*; Hebrew: עָזִז, romanized: *ʿAzīz*; Akkadian: □□□, romanized: *ʿEzīzū*) is a Semitic name from the root two-zayin.[1] In the Hebrew Bible, the root two-zayin (ז-ז) means 'reputable, powerful, sublime'.[2] In the 1 Chronicles, Aziz was the son of Shema and the father of Bela.[3]

https://en.wikipedia.org/wiki/Aziz



God Azizos of the morning star; East Mediterranean in the Roman Empire antiquities in the Louvre.

The **Roman temple of Bziza** is a well-preserved first century AD building dedicated to Azizos, a personification of the morning star in ancient Arab polytheism. This Roman temple lends the modern Lebanese town of Bziza its current name, as Bziza is a corruption of *Beth Azizo* meaning the house or temple of Azizos. Azizos was identified as Ares by Emperor Julian.



https://en.wikipedia.org/wiki/Roman_temple_of_Bziza

In 64 BC, the Roman general Pompey annexed Phoenicia to the Roman province of Syria after years of disorderly power vacuum caused by the Seleucid dynastic wars.[1][2] In his treatise on Phoenician history, Byblian writer Philo maintained that the gods and goddesses venerated in Phoenicia were Hellenized Phoenician deities.[3] The wave of cultural Hellenization created **pan-Phoenician patriotism and a deeper attachment to pre-Hellenic religious traditions.**[3] Phoenician devotion to ancient gods continued under Roman rule as described in the *De dea Syria* [On the Syrian Goddess] treatise by second century AD rhetor Lucian of Samosata. Lucian visited sacred cities of Syria, Phoenicia and the Libanus where numerous mountain sanctuaries were spreading all over the countryside.[4][5] Temple building, urbanization and monumentalization of cities was financed by generous endowments of client kings and wealthy citizens seeking to increase their power and sphere of influence.

https://en.wikipedia.org/wiki/Roman_temple_of_Bziza

The Phoenicians perpetuated the ancient tradition of building high-altitude sanctuaries and sacred precincts.[8][9][10] Temples were situated on or overlooking mountain summits that were believed to be sacred dwellings of the gods and giants, guarded by archaic men and wild beasts.[5][11][9] Under the influence of suzerain powers, Phoenician temples were Hellenized then Romanized while maintaining balance between foreign elements and Semitic architectural archetypes, among which are tower altars, temenoi and cellas with elevated adytons.[12][13] The temple of Bziza adheres to this model, which characterized Romanized Phoenician temples.[14]

A policy of repression and persecution of paganism was initiated during the reign of Constantine I when he ordered the pillaging and destruction of Roman temples.[15][16] Constantine's son Constantius II issued a series of decrees that enforced the formal persecution of pagans;[17] he ordered the closing of all pagan temples and forbade pagan sacrifices under pain of death.[18] Under his reign ordinary Christians began to vandalise pagan temples, tombs and monuments.[19][20][21]

The temple of Bziza was converted into a church during the early Byzantine period between the fifth and sixth century[22][23] and underwent further structural modifications during the Middle Ages between the twelfth and the thirteenth century.[23][24] It is colloquially known as the Church of Our Lady of the Pillars (Arabic: كنيسة سيدة العواميد).

The **Phoenician sanctuary of Kharayeb**

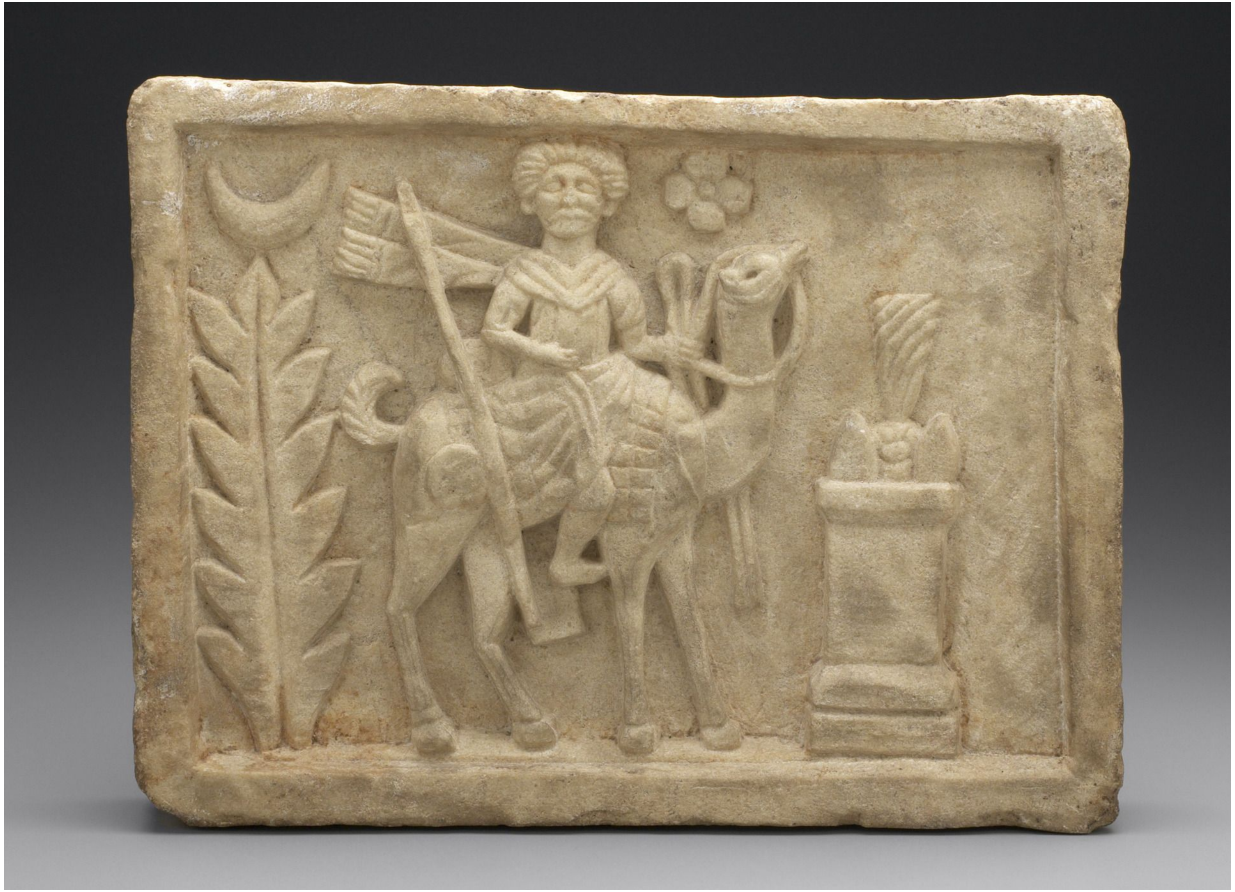
Arsu was a god worshipped in Palmyra, Syria.

https://en.wikipedia.org/wiki/Arsu

A deity known from Syrian and northern Arabian lands, being represented as either male or female (most often). Arsu was connected with the evening star.

Frequently portrayed as riding a camel and accompanied by his twin brother Azizos; both were regarded as the protectors of caravans. His worship is also confirmed by material evidence found in the Temple of Adonis, Dura-Europos. In the temple complex there was a relief depicting Arsu on a camel. The inscription under the figure reads: "Oga the sculptor has made (this to) 'Arsu the camel-rider, for the life of his son".[1] It is likely he was associated with the planet Mercury early on.[2]

Elsewhere in pre-Islamic Arabia, he was equated with Ruda (literally *benign*).



Arsay (Ugaritic: *‘arṣy*[2]) was a goddess worshiped in the city of Ugarit in the late Bronze Age. Her standing in the Ugaritic pantheon and her role in Ugaritic religion remain uncertain. It has been proposed that she was associated with the underworld or with groundwater, though neither theory found universal support.

https://en.wikipedia.org/wiki/Arsay

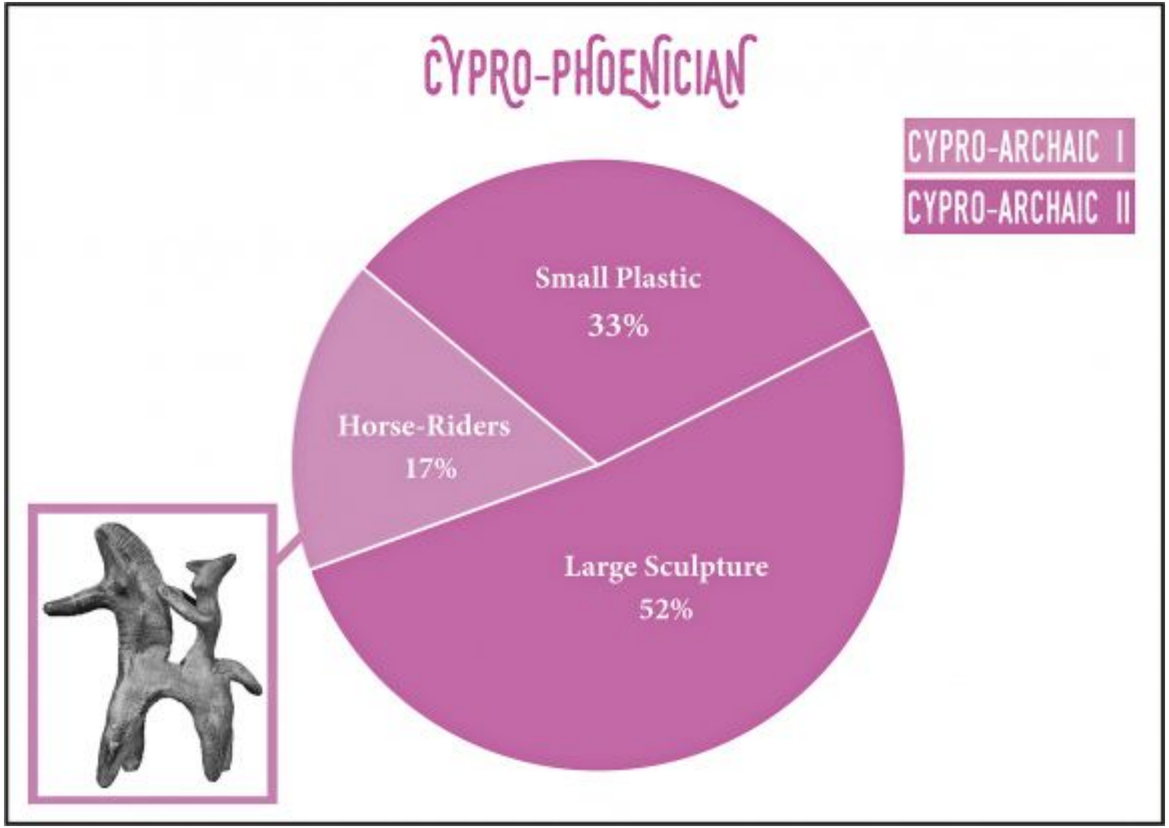
Arsay's name was derived from the Ugaritic word *‘arṣ*,[3] which can be translated as "earth" or "underworld."[4] The final sign, *y*, is a common suffix of feminine names.[5] The name is typically translated as "Earthy."[6][3]

Tallay (Ugaritic: 𐎘𐎍𐎊, *ṯly*[2]) was an Ugaritic goddess associated with the weather, especially with dew and light rain. She is sparsely attested in known Ugaritic texts, and does not appear in offering lists, though it is nonetheless assumed she was actively worshiped. She appears in the Baal Cycle as one of the daughters of the eponymous god, usually alongside Pidray, though in a single passage they are additionally accompanied by Arsay.

https://en.wikipedia.org/wiki/Tallay

Cypro-Phoenician figurines in Phoenicia: a reassessment

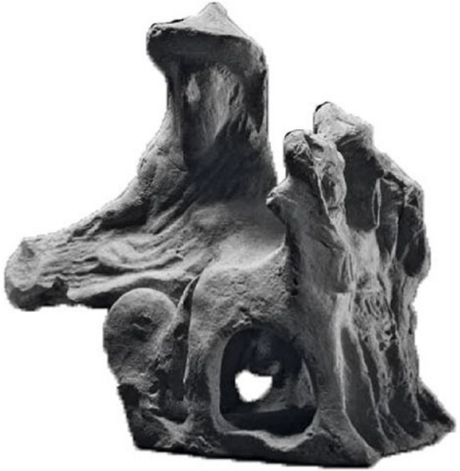
https://journals.openedition.org/cchyp/1470



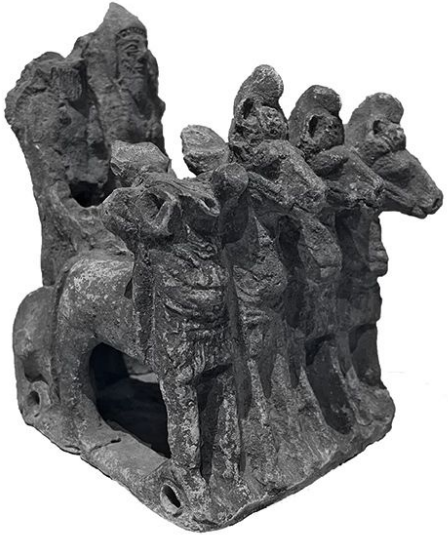
CYPRO-PHOENICIAN

CYPRO-ARCHAIC II - "ASSYRIAN" TYPES

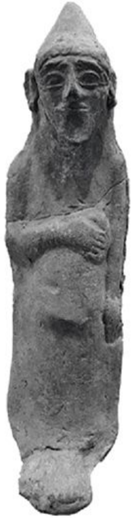
MID 7TH-MID 6TH CENTURIES BCE



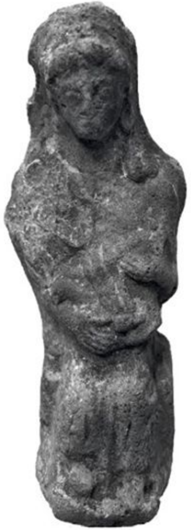
TYRE



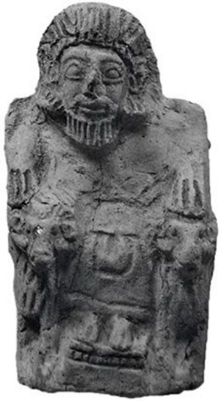
AMRIT



BEIRUT?



SIDON

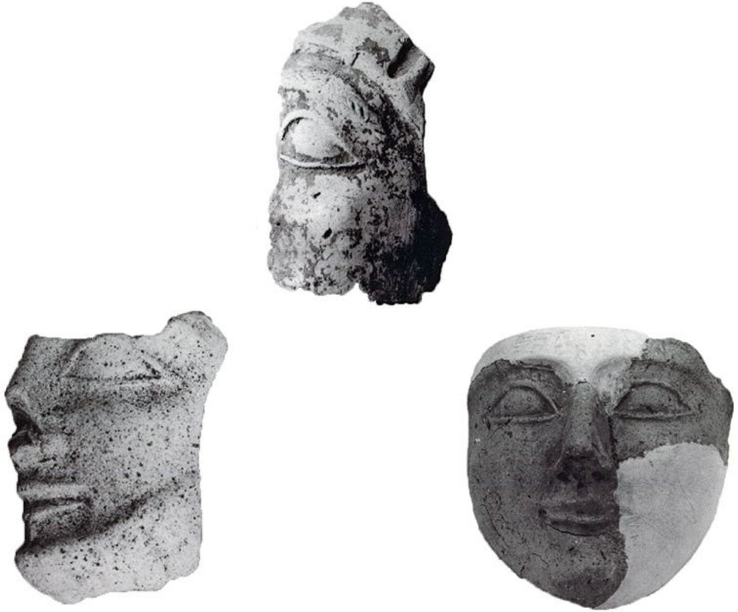


AMRIT

CYPRO-PHOENICIAN

CYPRO-ARCHAIC II - LARGE PLASTIC

END 7TH - MID 6TH CENTURIES BCE



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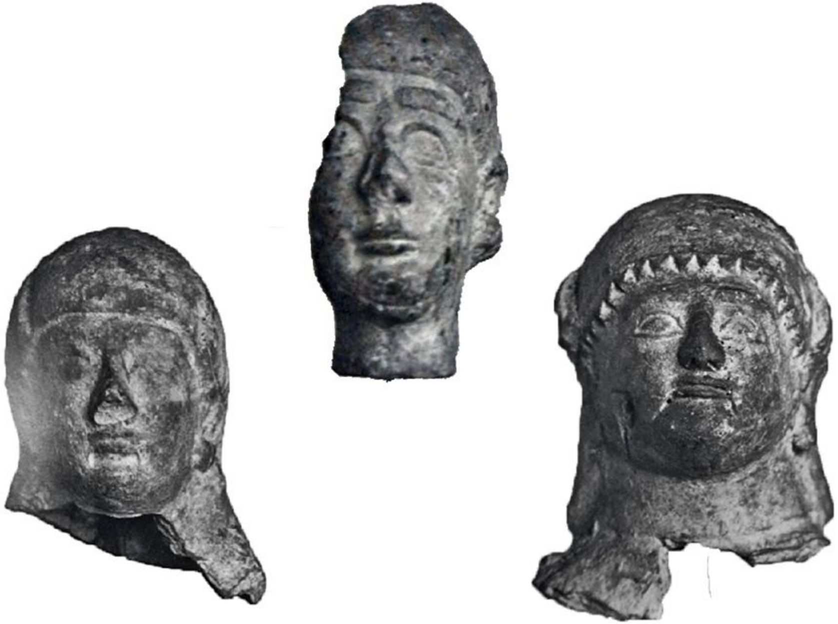
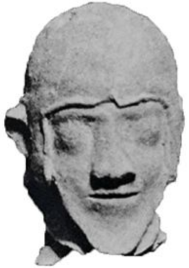


BOSTAN ESH-SHEIKH

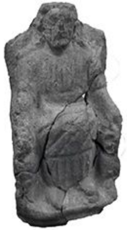
PHOENICIAN II

IMITATIONS/HYBRIDS

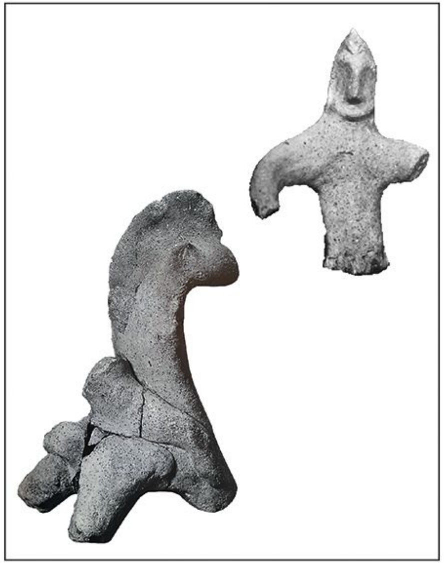
6TH - 4TH CENTURIES BCE



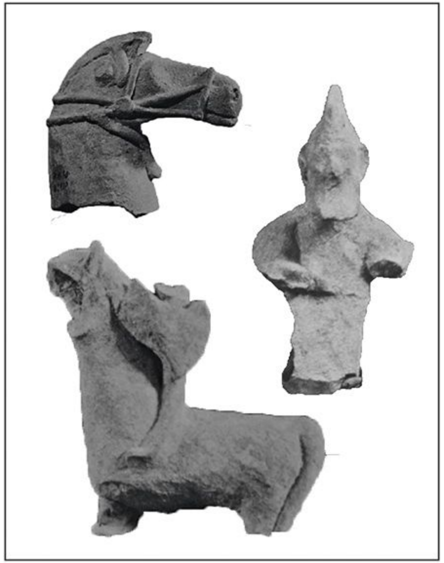
KHARAYEB



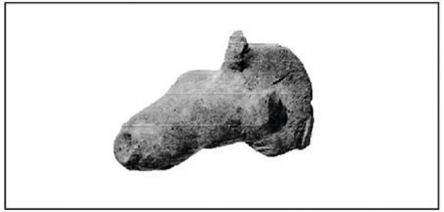
MAKMISH



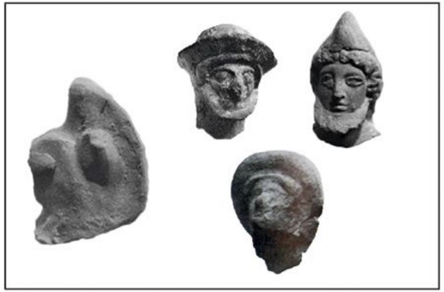
BEIRUT



KHARAYEB



SIPPOR

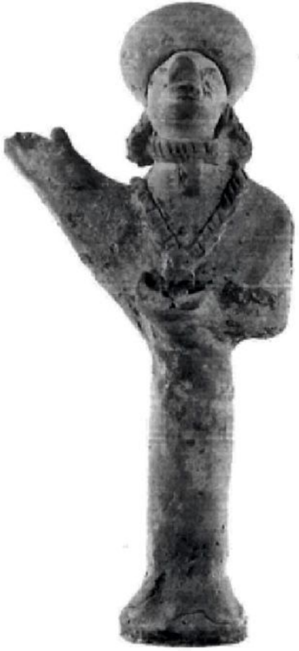


DOR

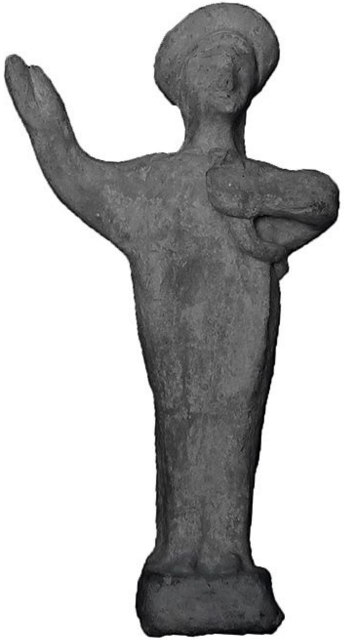
PHOENICIAN II

HYBRIDS

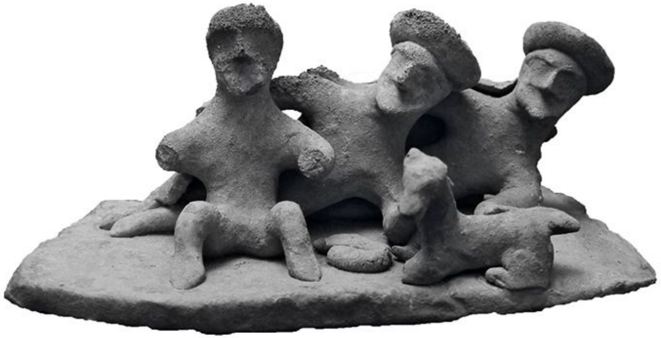
6TH CENTURY BCE ?



LAPITHOS



SIDON



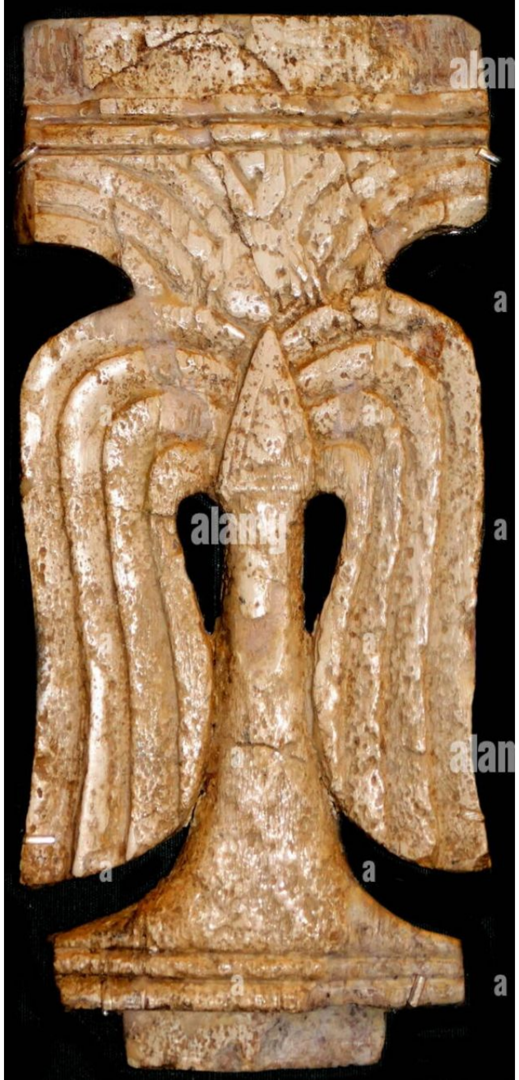
AMRIT

https://en.wikipedia.org/wiki/Arslan_
Tash_amulets

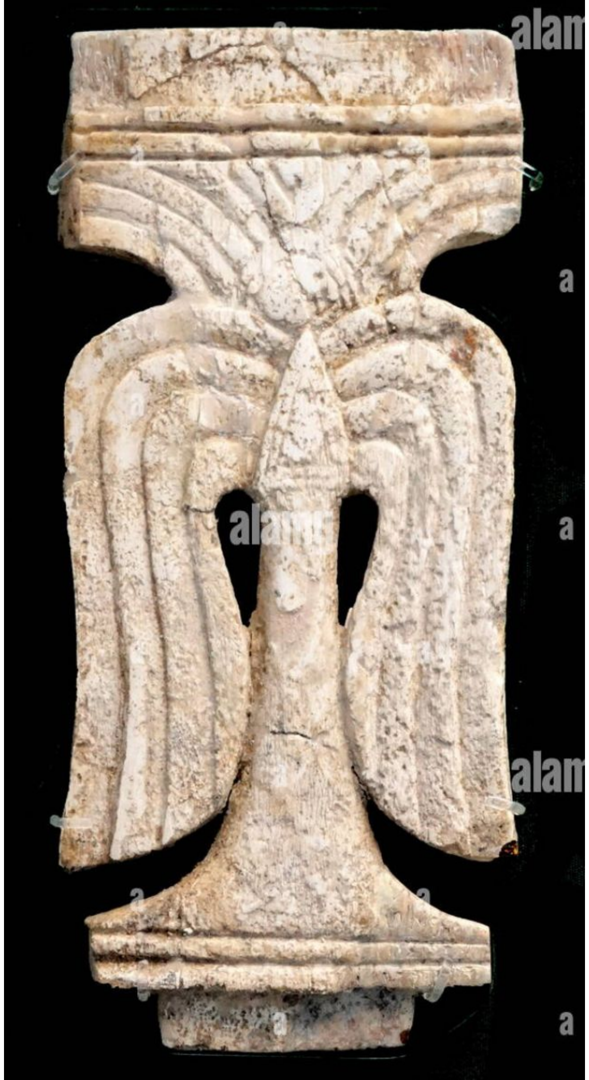
inally, in the limestone amulets from Arslan Tash (Northern Syria), dated to the seventh century BCE, an inscribed incantation guarded the house against human-eating monsters that took the form of a sphinx (a winged, human-headed lion) and a big round-eyed hybrid creature, while apotropaic divine figures (a smiting god) are also depicted and called on for protection.[29]

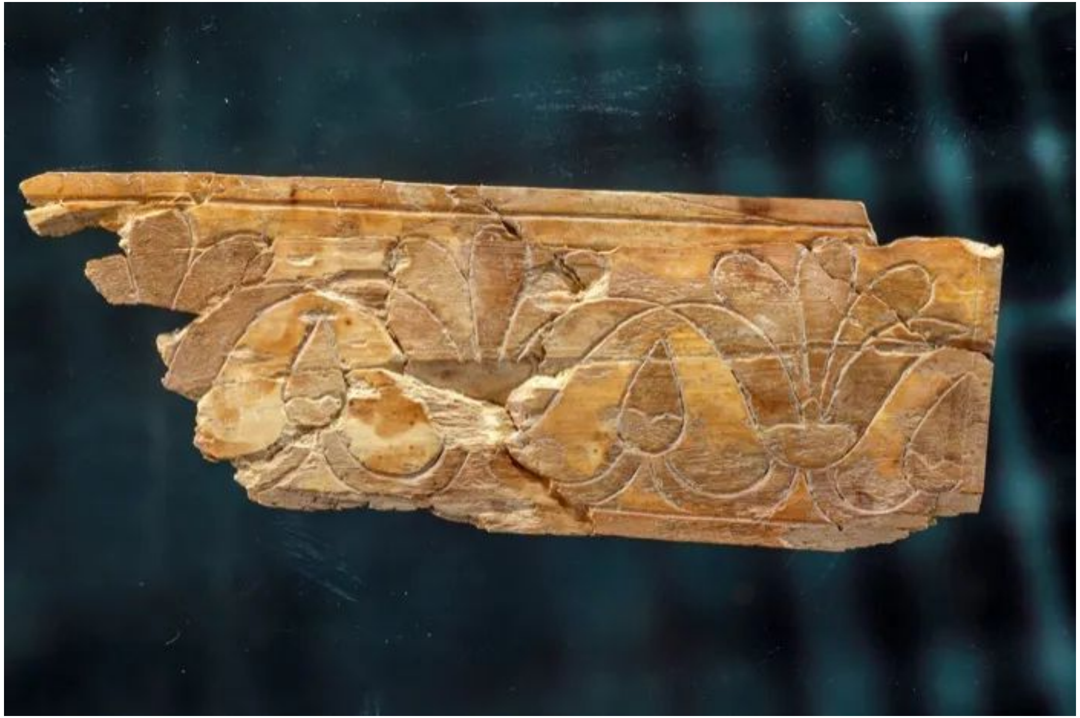
https://fliphtml5.com/naaet/sank/Celestino%2C_Sebastian__L%C3%B3pez-Ruiz%2C_Carolina_-_Tartessos_and_the_Phoenicians_in_Iberia-Oxford_University_Press_%282016%29/

https://www.palestineremembered.com/GeoPoints/Bethlehem_8155/Picture_81089.html



https://www.alamy.com/stock-photo-stylized-palm-phoenician-ivory-from-nimrud-dated-9th-century-bc-90852448.html?imageid=9CB884AA-5F6B-4871-A5F2-42EA51328908&p=75935&pn=1&searchId=cfbc02e44d2bc6ab3af9d17d676b4f66&searchtype=0

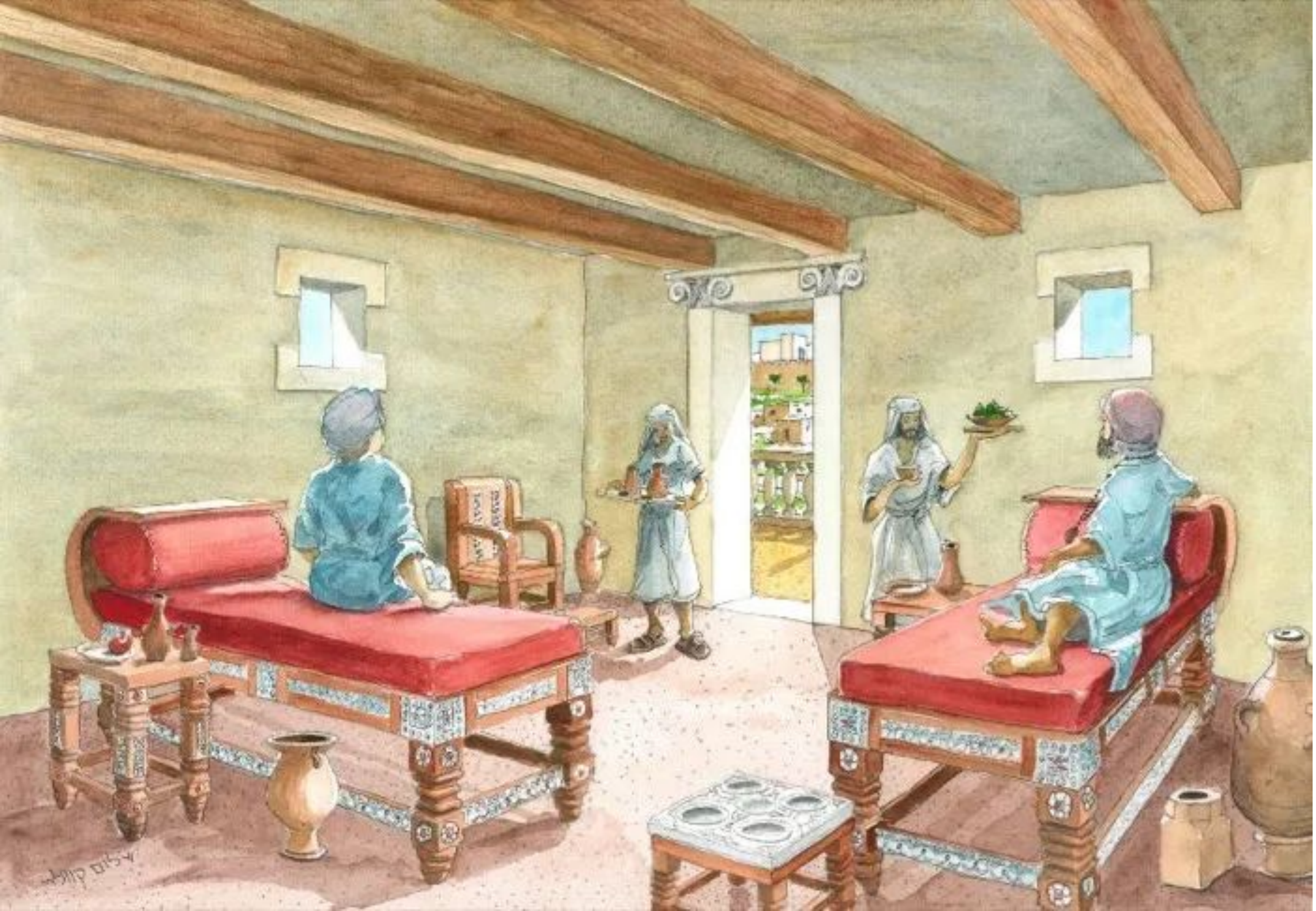




The recent discovery of a unique collection of ivory plaques from the First Temple Period is being described by archeologists as “extraordinary.” Ivory decorations are one of the rarest finds in archeology and have never before been found in the City of David.

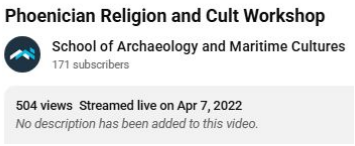
The group of ivory plaques are among “the few found anywhere in the world, and the first of their kind to be found in Jerusalem,” said the Israel Antiquities Authority (IAA). “The discovery sheds new light on the power and importance of Jerusalem at the time of the Judahite Kingdom.”

https://www.patternsofevidence.com/2022/10/28/ivory-plaques-display-prosperity-of-first-temple-period-jerusalem/


שלום קוולר

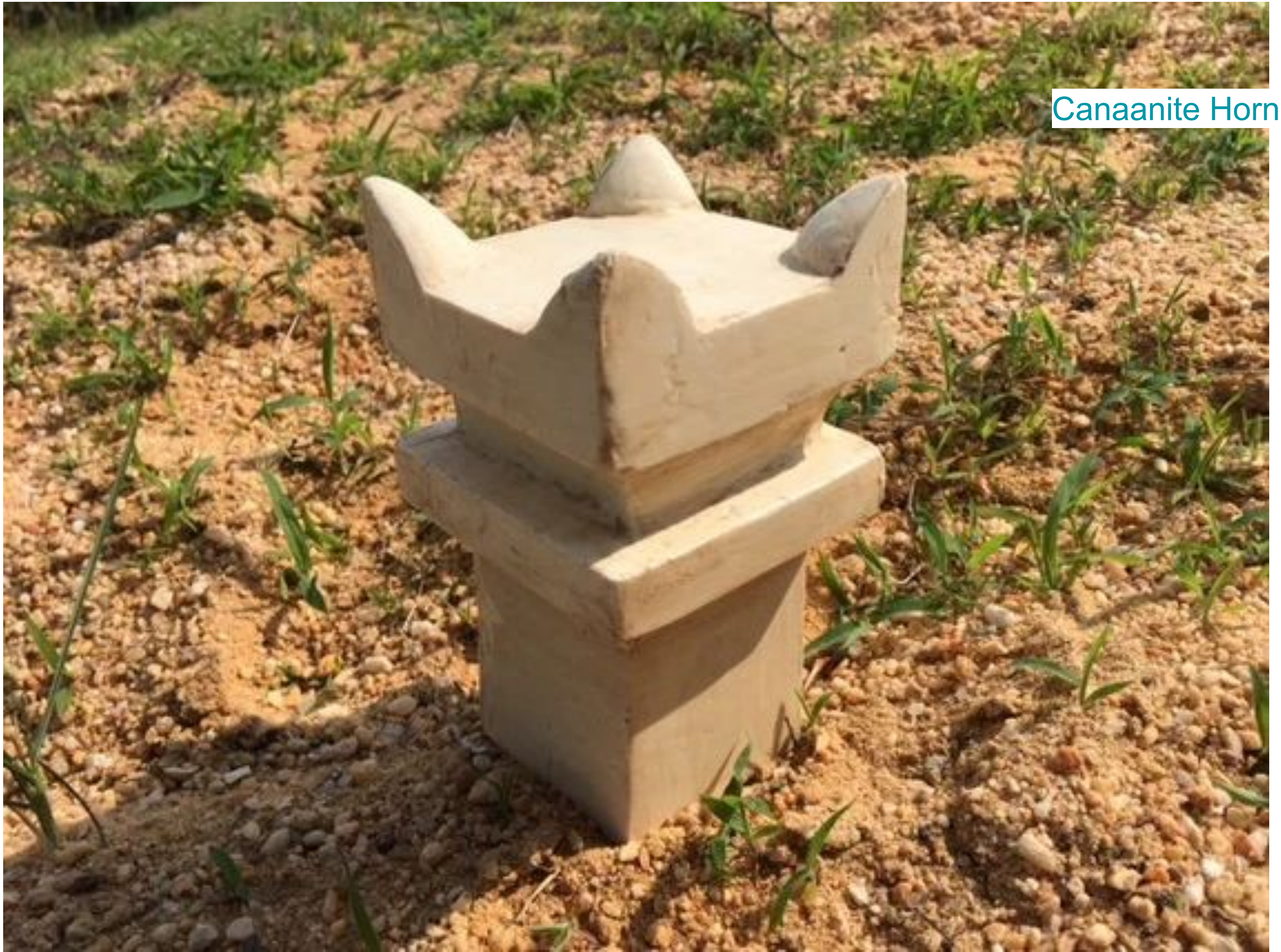
Adi Erlich
zoom

Click it. 1 video to see.

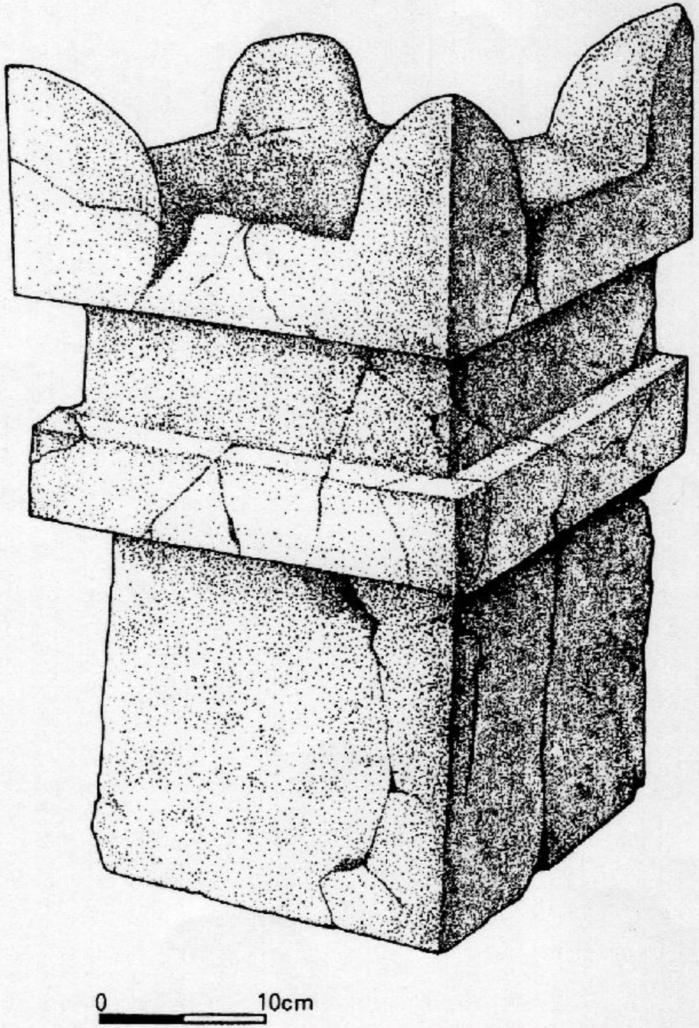

Phoenician Religion and Cult Workshop

School of Archaeology and Maritime Cultures
171 subscribers

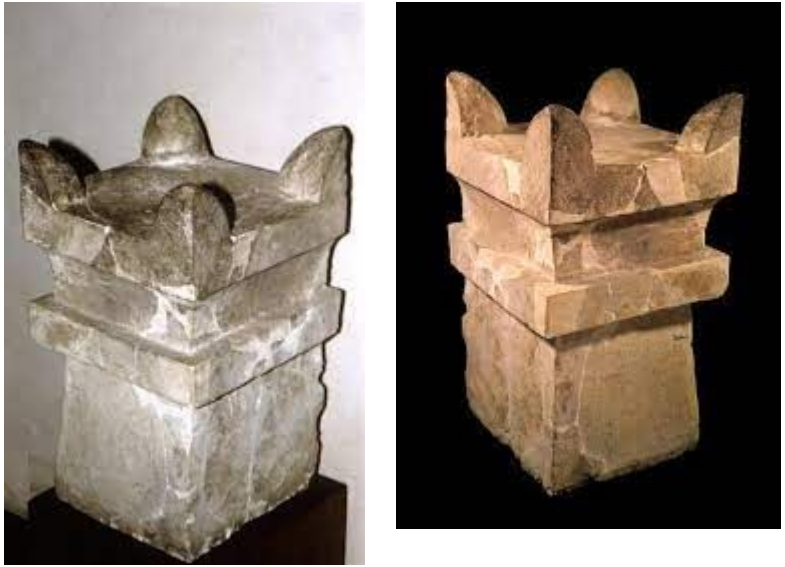
504 views Streamed live on Apr 7, 2022
No description has been added to this video.

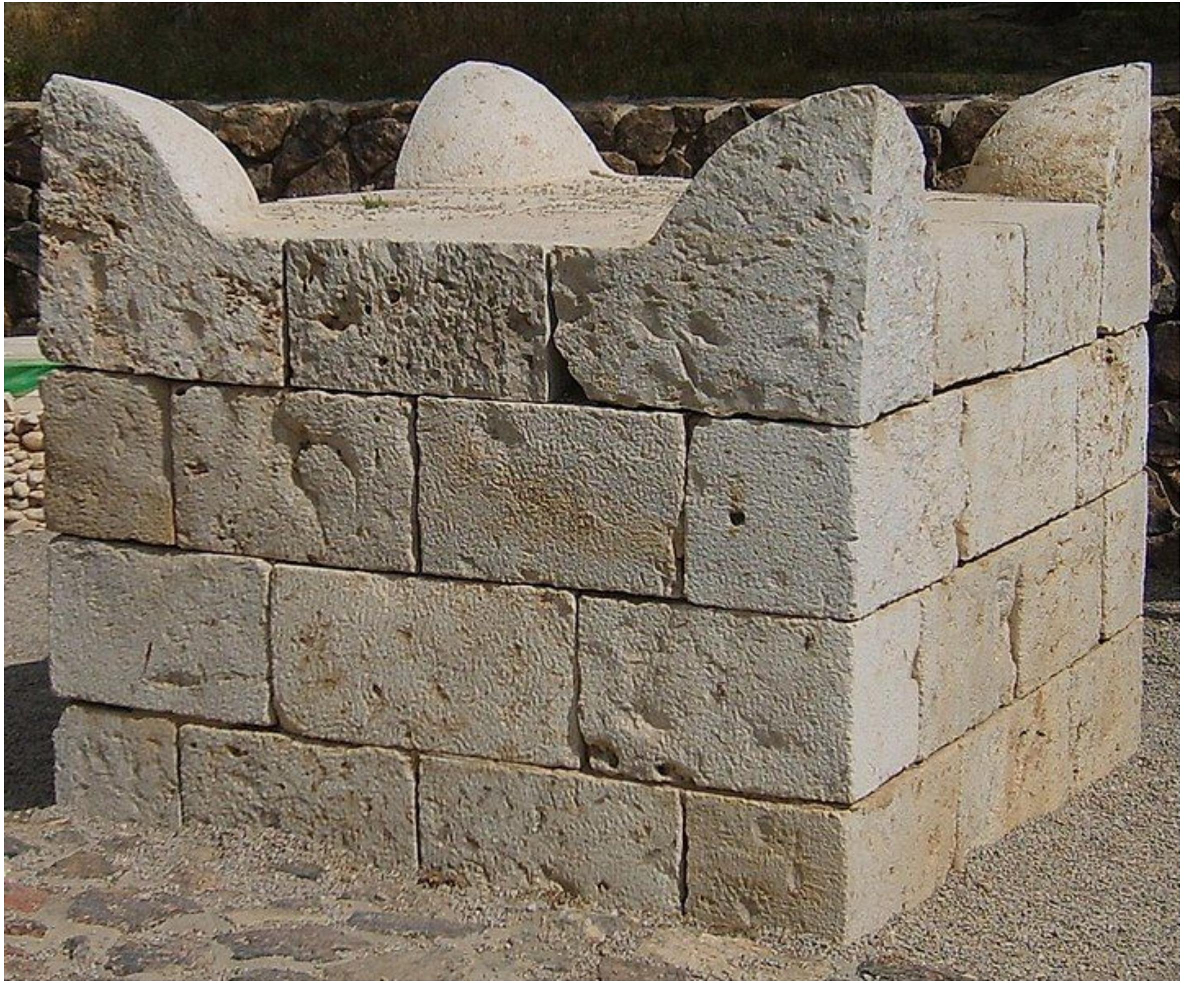


Canaanite Horned Altar Recreation



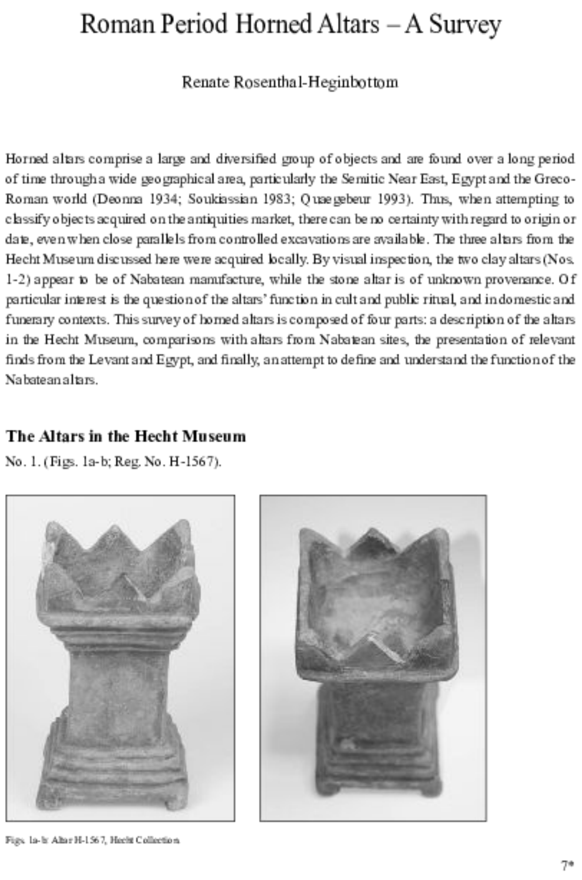
Megiddo/Tell el-Mutesellin: four-horned altar (0.28 x 0.27 x 0.40 m), engaged on one side. Based on photo in H.G. May and R.M. Engberg, 1935, pl. XII: 10.





https://commons.wikimedia.org/wiki/File:Horned_Altar.jpg

Tel Be'er Sheva Altar



Roman Period Horned Altars – A Survey

Renate Rosenthal-Heginbottom

Horned altars comprise a large and diversified group of objects and are found over a long period of time through a wide geographical area, particularly the Semitic Near East, Egypt and the Greco-Roman world (Deonna 1934; Soukiassian 1983; Quaegebeur 1993). Thus, when attempting to classify objects acquired on the antiquities market, there can be no certainty with regard to origin or date, even when close parallels from controlled excavations are available. The three altars from the Hecht Museum discussed here were acquired locally. By visual inspection, the two clay altars (Nos. 1-2) appear to be of Nabatean manufacture, while the stone altar is of unknown provenance. Of particular interest is the question of the altars' function in cult and public ritual, and in domestic and funerary contexts. This survey of horned altars is composed of four parts: a description of the altars in the Hecht Museum, comparisons with altars from Nabatean sites, the presentation of relevant finds from the Levant and Egypt, and finally, an attempt to define and understand the function of the Nabatean altars.

The Altars in the Hecht Museum

No. 1. (Figs. 1a-b; Reg. No. H-1567).

Figs. 1a-b: Altar H-1567, Hecht Collection

7*

https://www.academia.edu/6515662/Roman_Period_Horned_Altars_A_Survey

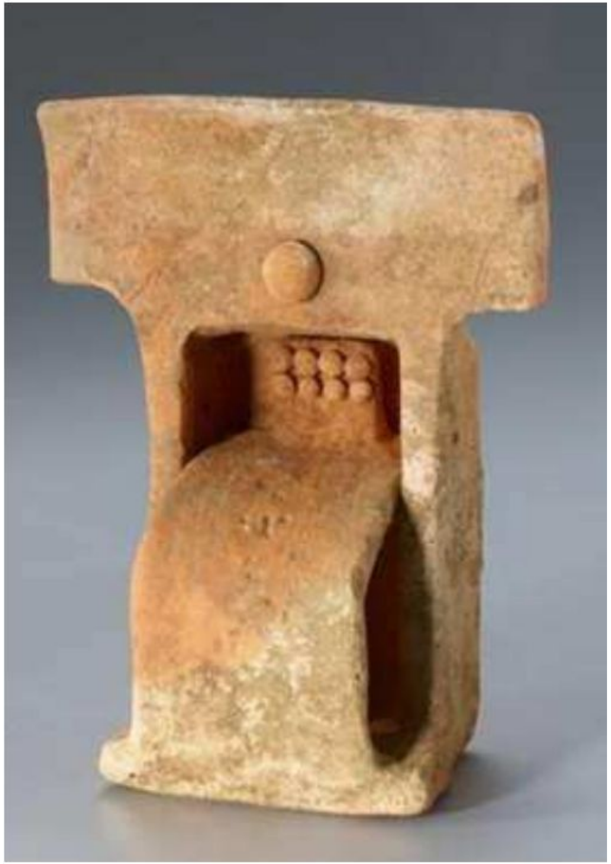
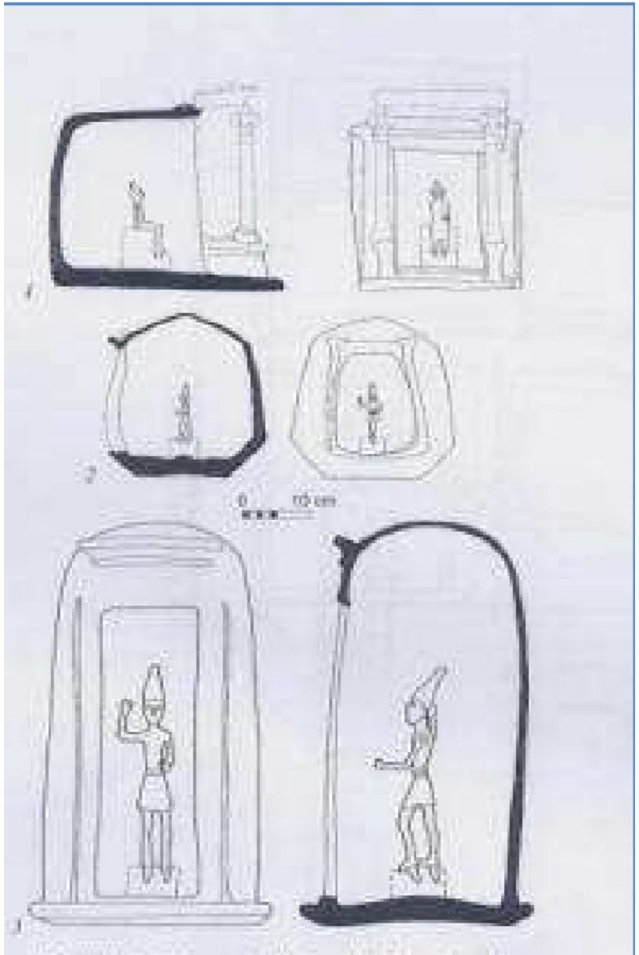


Figure 31. Tel Akhziv: rectangular shrine model with buttons, that might be an aniconic representation of the deity, and a fronton from IA II (photo website of Israel Antiquities Authority).



Pl. XXXII-A : Tabernacles de Kamid el-Loz : hypothèses d'intégration des figurines de bronze trouvées à proximité

Figure 37. Shrine models from Tell Kamid el Loz drawn hypothetically with figurines placed inside (Muller 2002b, 260).

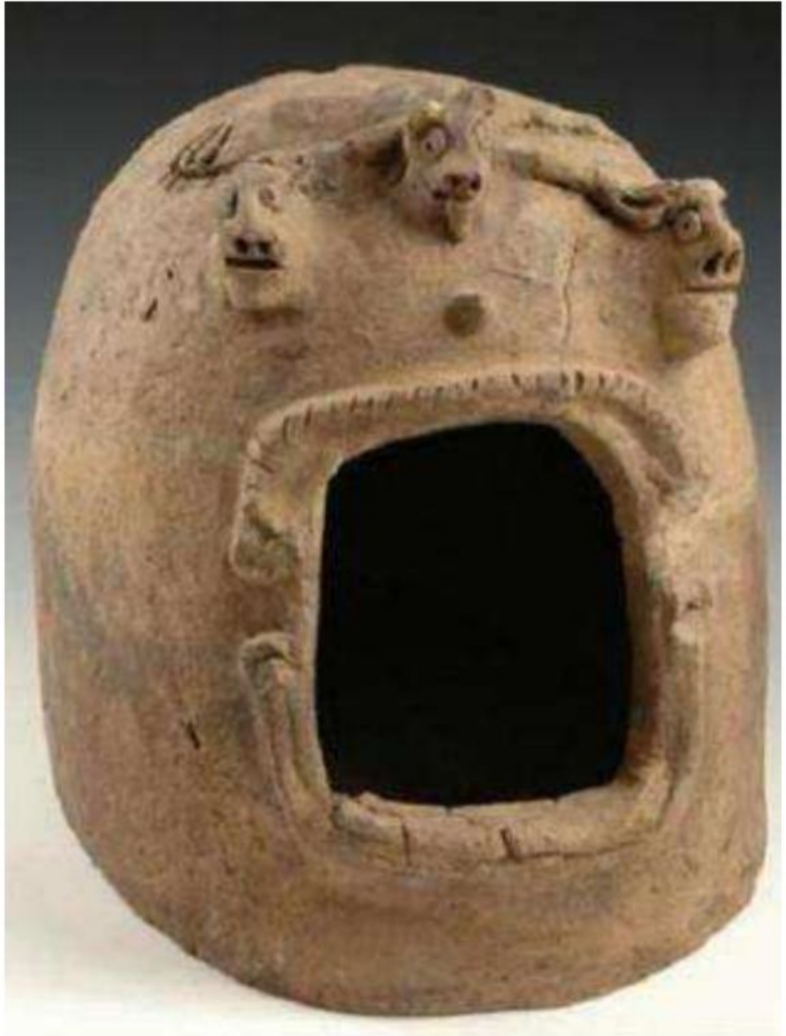


Figure 66. Tel Rehov: shrine model (Mazar, Panitz-Cohen 2007, 211).

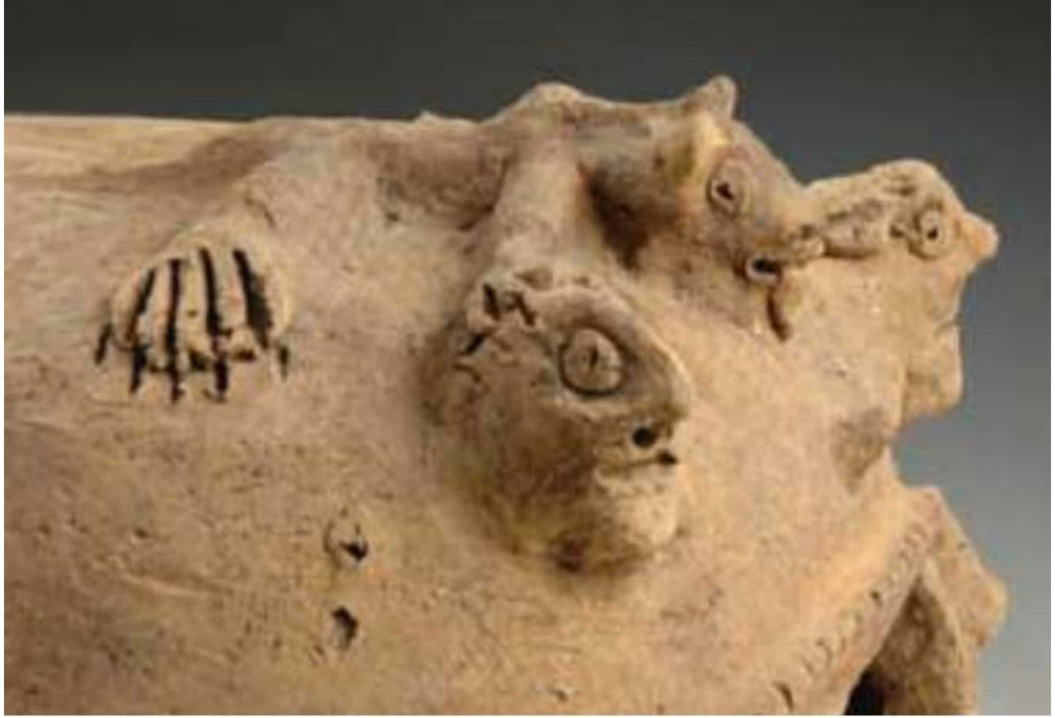


Figure 67. Tel Rehov: shrine model, detail (Mazar, Panitz-Cohen 2007, 211).

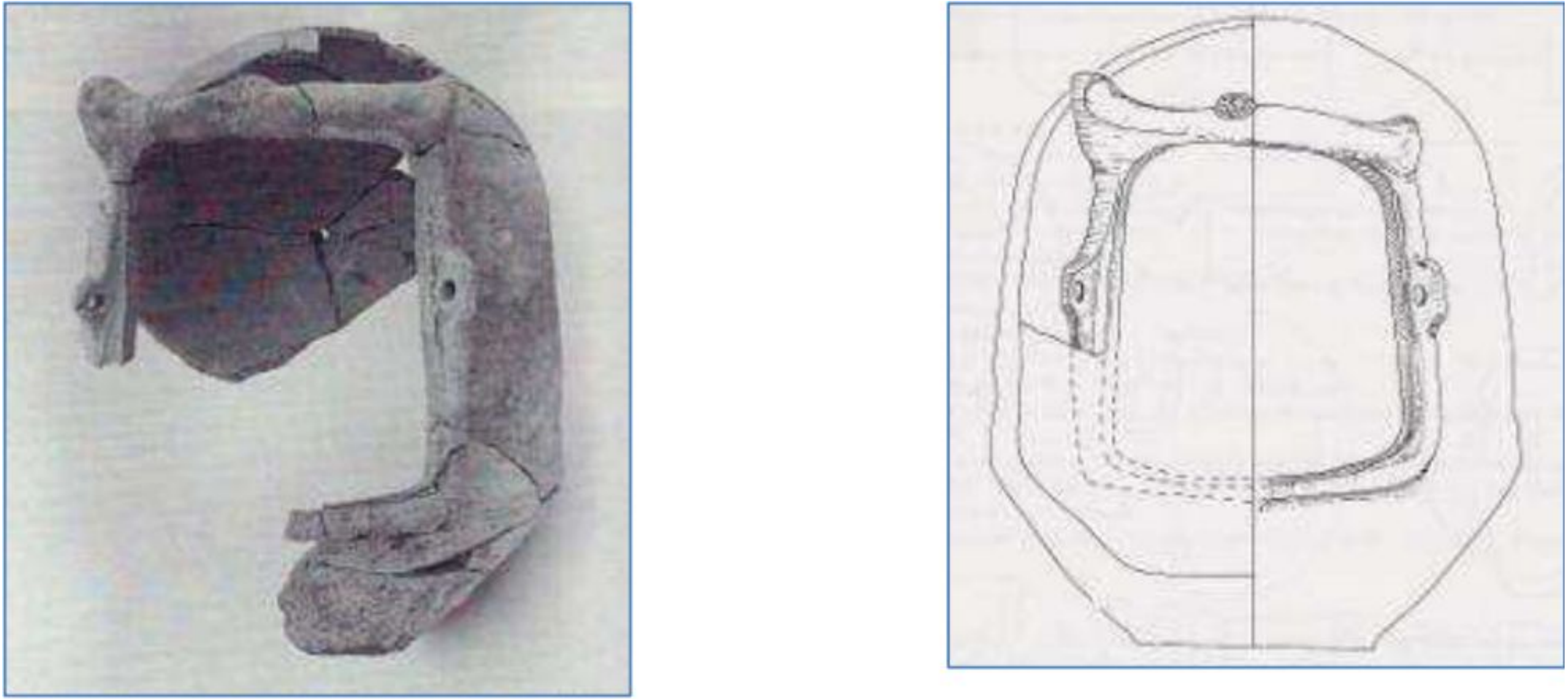


Figure 76. Tell Deir 'Alla: shrine model from the cella, photo (Franken 1961, pl.7) drawing (Franken 1992, 30, fig. 3-8).

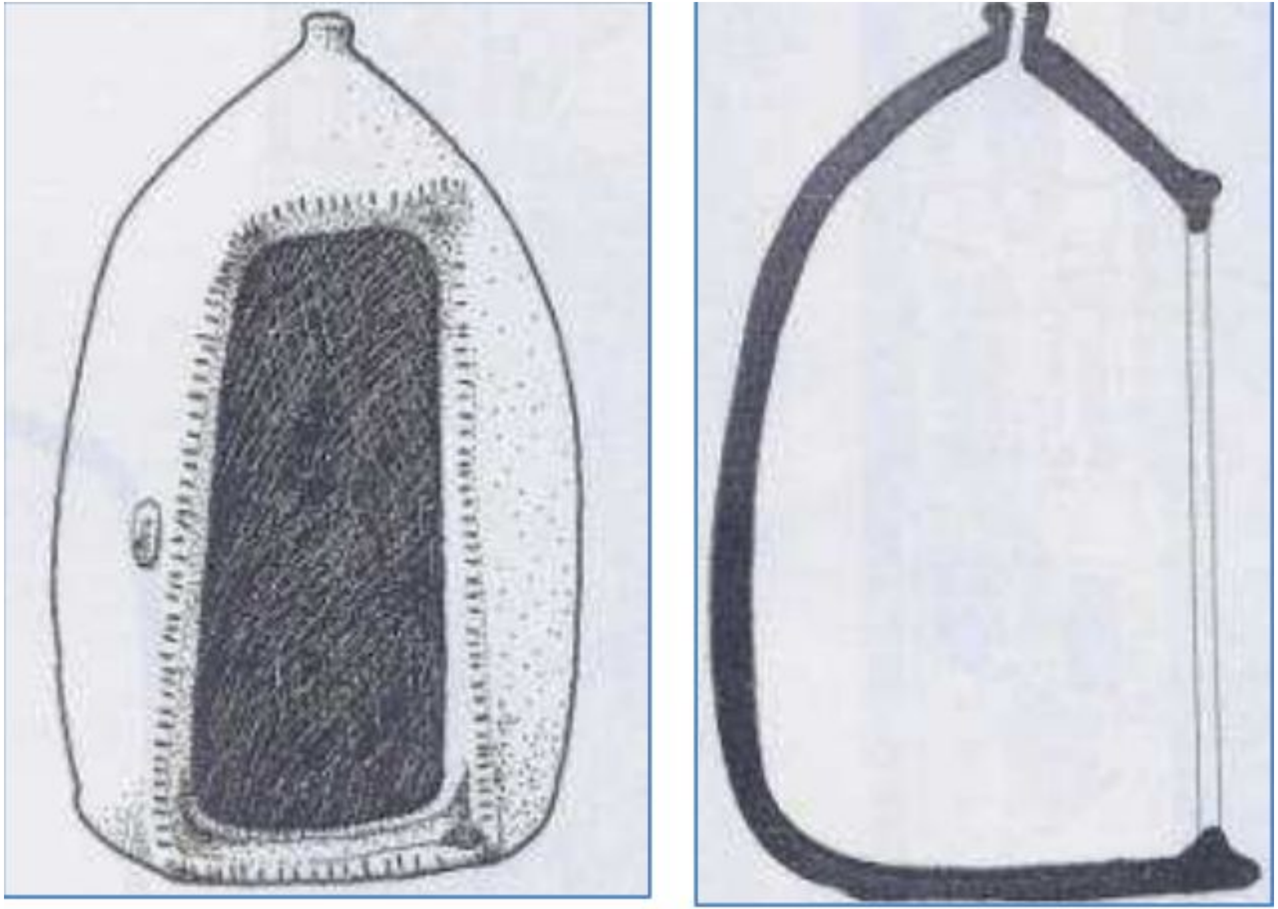


Figure 80. Shrine model from Munbaqa (Muller 2002b, 123).

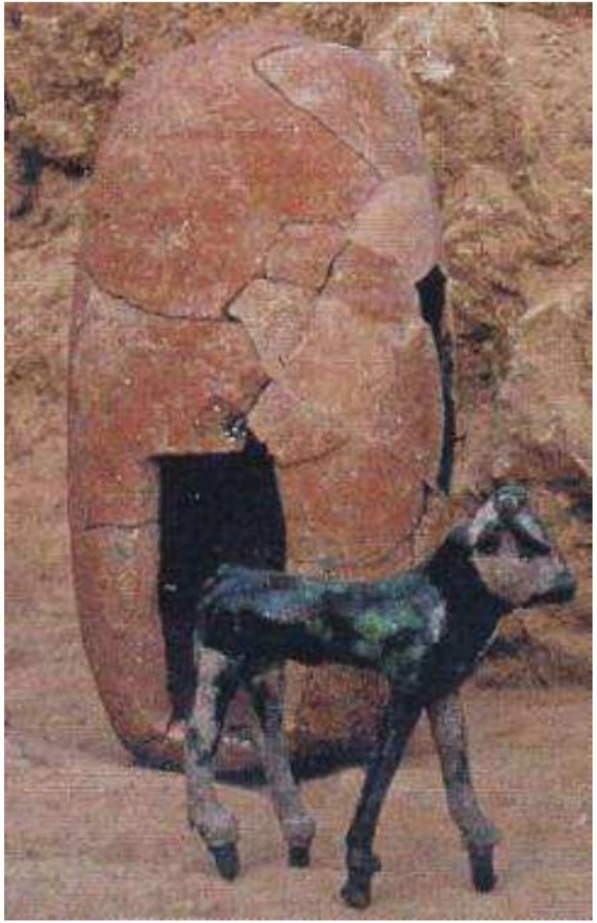


Figure 81. Shrine model from Ashkelon with bull-figurine (Shanks 2010, 56 detail).

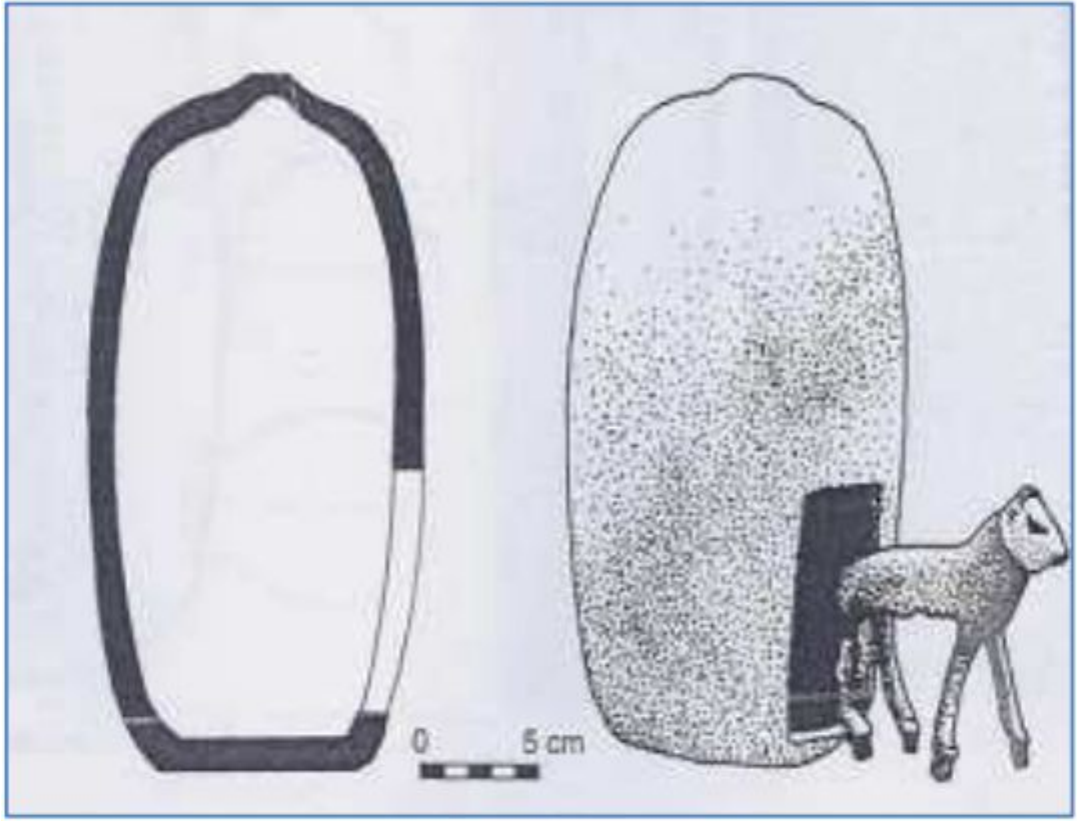


Figure 82. Shrine model from Ashkelon drawing (Muller 2002b, 138).

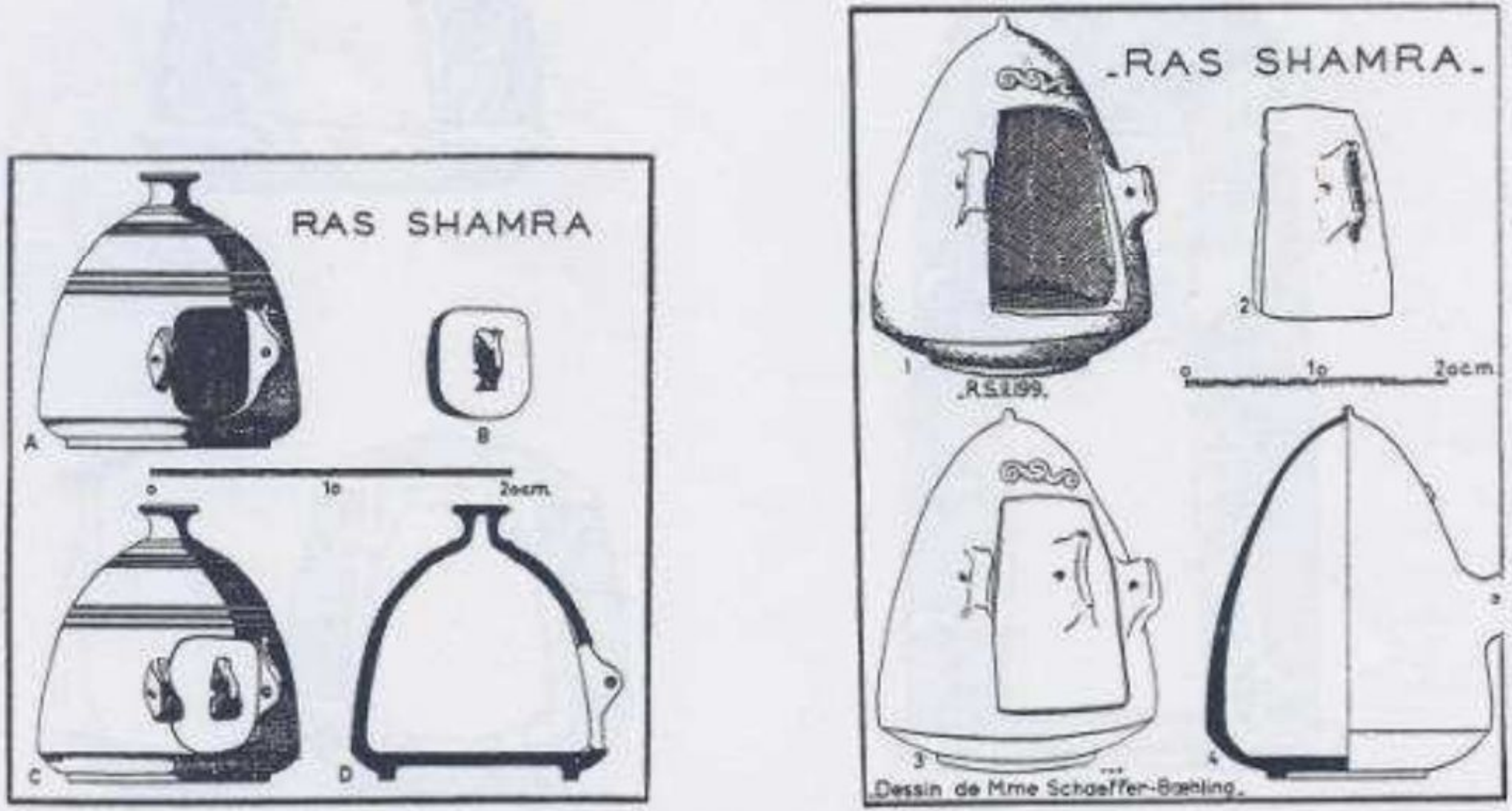

RAS SHAMRA
A
B
0
10
20cm.
C
D
RAS SHAMRA
1
R.S.1.199.
2
0
10
20cm.
3
4
Dessin de Mme Schaeffer-Boehling.

Figure 83. Ugarit: Shrine model A (left) Shrine model B (right) (Bretschneider 1991b, 27).

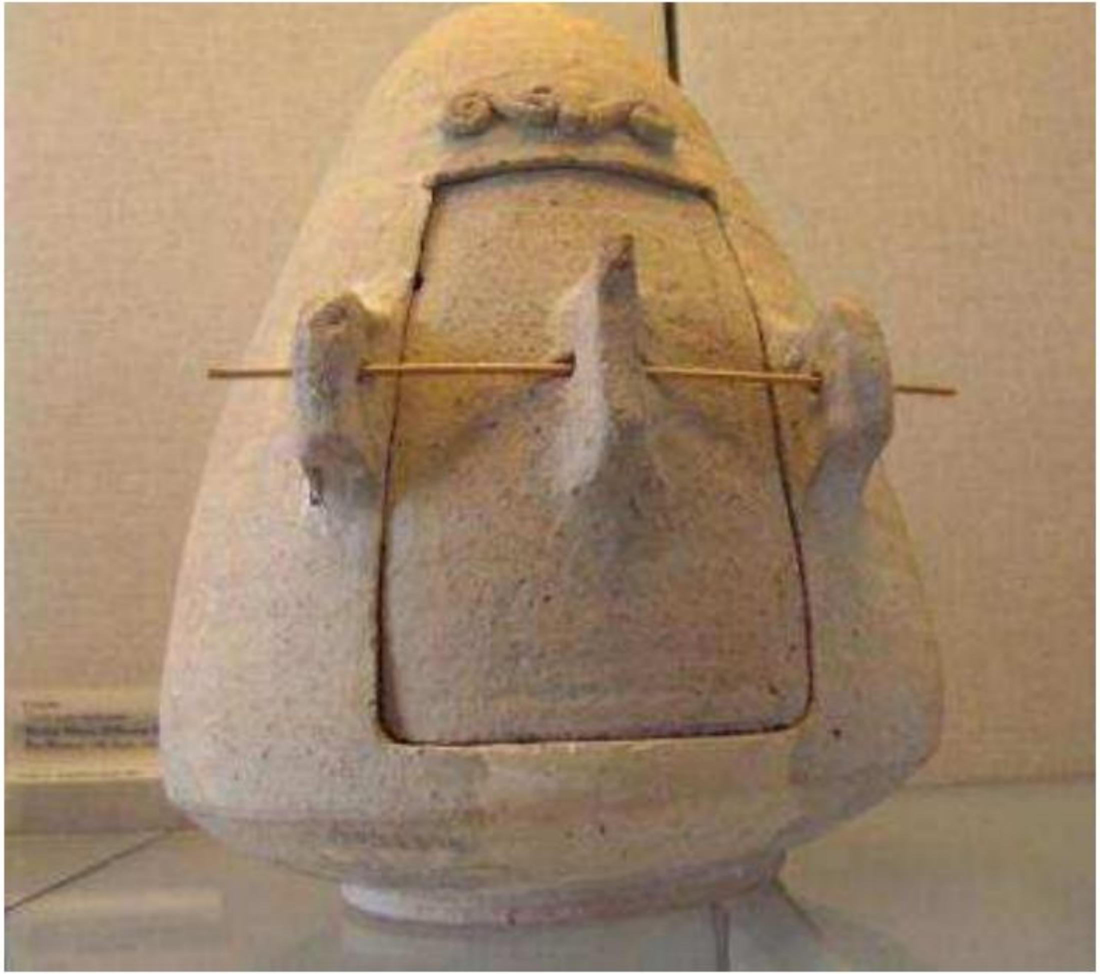
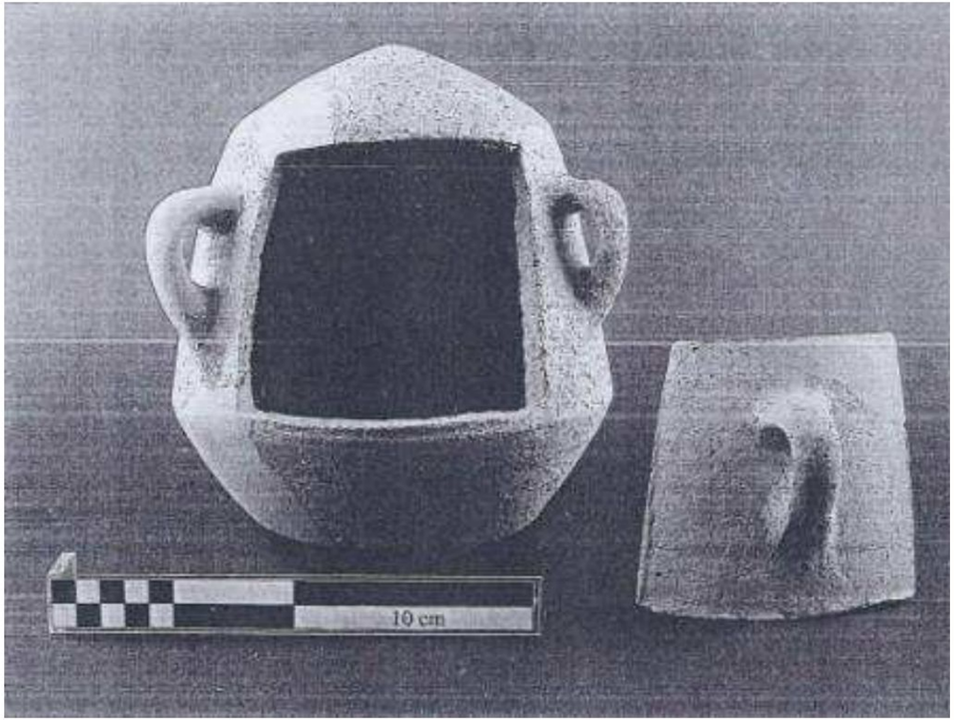


Figure 84. Ugarit: shrinemodel (B) with door closed by a lid and a stick through the handles (photo website Gadara Region Project).



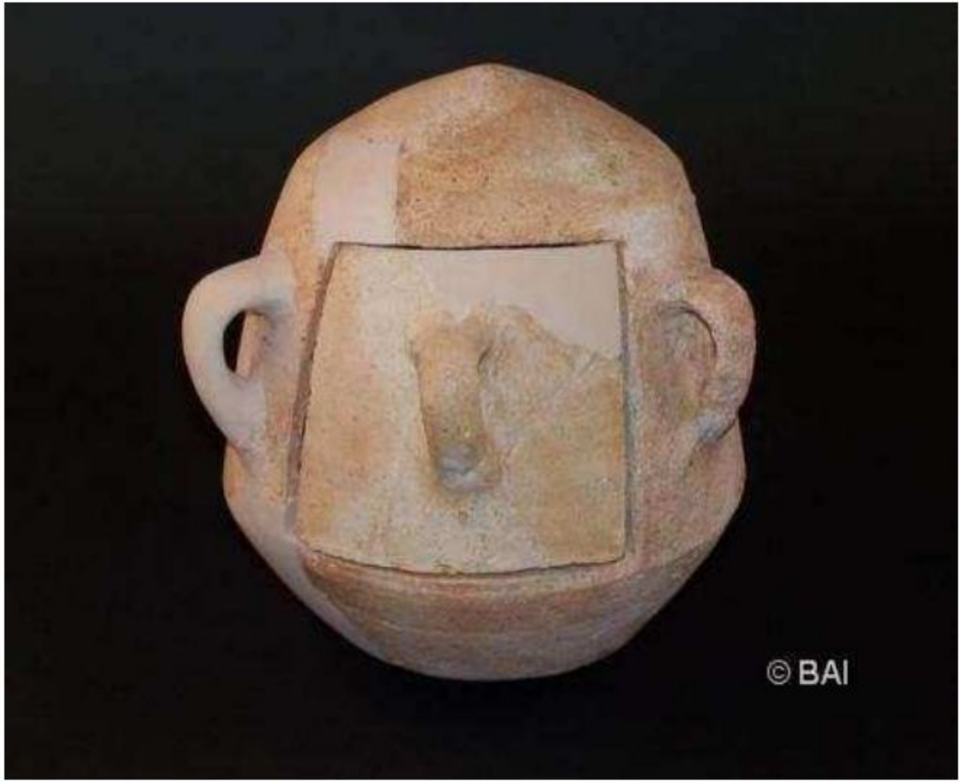


Figure 62. (above)Shrine model from Tell Zira'a with opened door and the lid next to it (Vieweger, Häser 2010, Taf. 7A).

Figure 63. (below) The same shrine model with the lid closing off the door (Photo website Gadara Region Project).

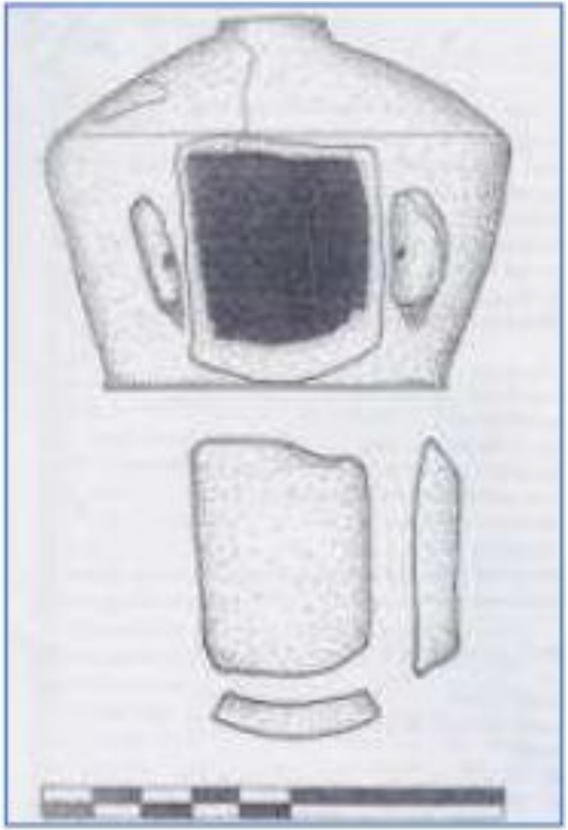


Figure 86. Cylindrical model and door from Amnisos (Mersereau 1993, 25).

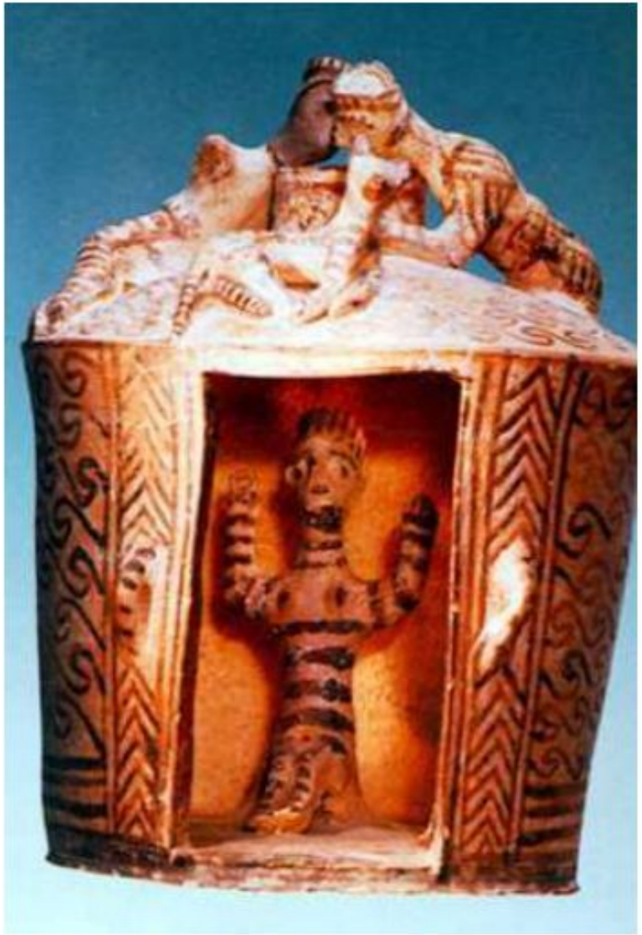


Figure 89. Cylindrical model from Archanes (website Travel agency).

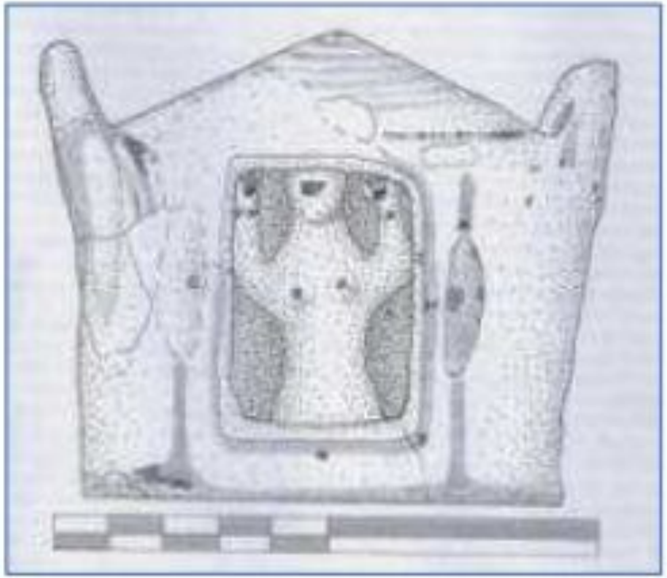


Figure 90. Cylindrical model from Knossos (Mersereau 1993, 38).

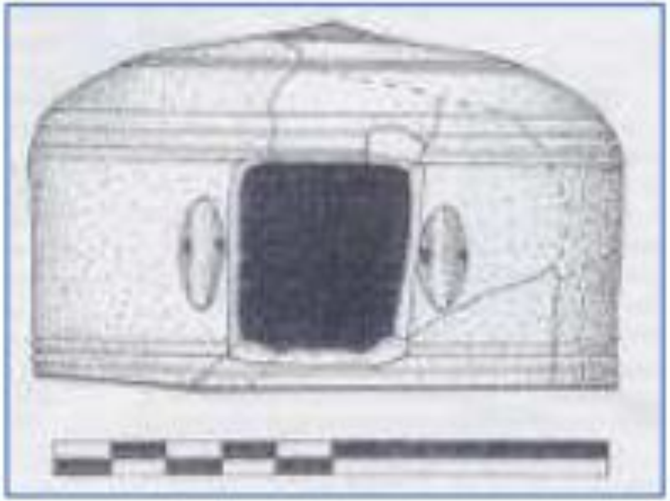


Figure 87. Cylindrical model from Karphi (Mersereau 1993, 31).

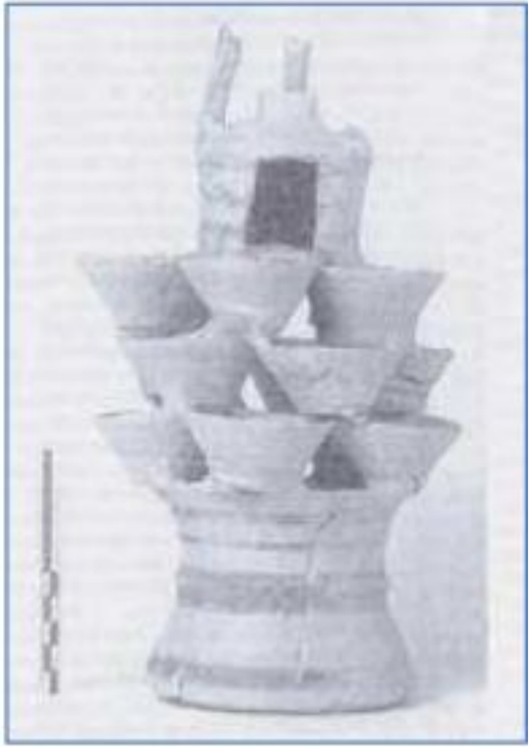
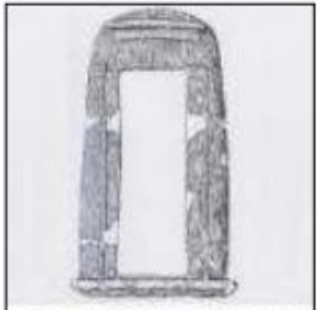


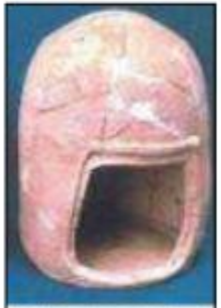
Figure 88. Cylindrical model attached to top of kernos, from Gortyn (Mersereau 1993, 45).

Group A[366]

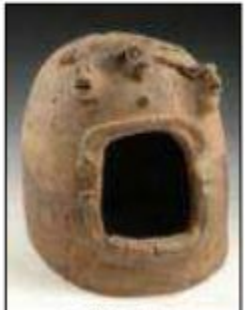
Cylindrical, with a flat bottom and a convex roof:



Tell Kamid el Loz: model 1



Tel Hazor: area A

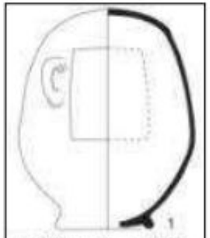


Tel Rehov

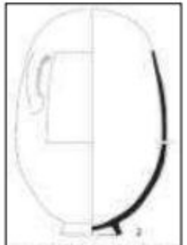
Group B

Round, a flat or a hollow bottom:

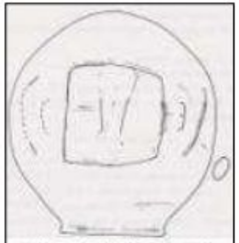
Hollow bottom: B1



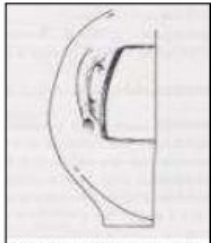
Tel Kinrot: model 1



Tel Kinrot: model 2

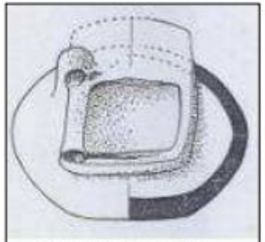


Tell Deir 'Alla: room 8

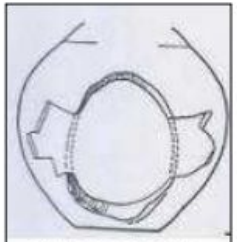


Tell Deir 'Alla: room 6

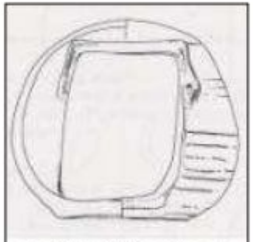
Flat bottom: B2



Tel Hazor: area H



Tel Hazor: area C

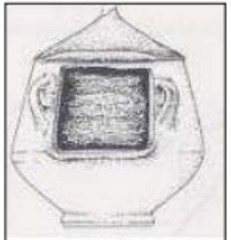


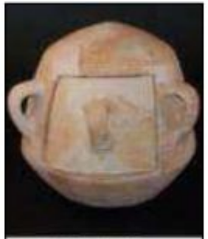
Tell Deir 'Alla: room 1

Group C

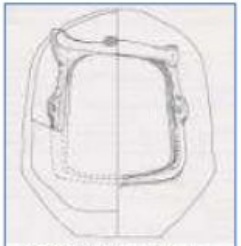
Pot-and-dish model with one or two carination's and a hollow or a flat bottom

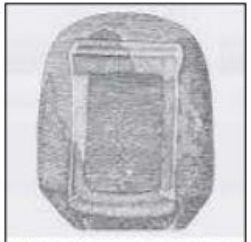
Hollow bottom: C1

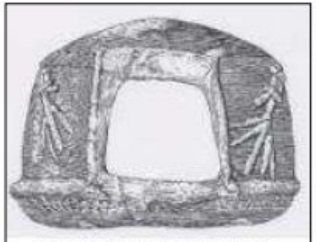

Tel Dan

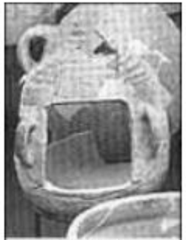

Tell Zira 'a

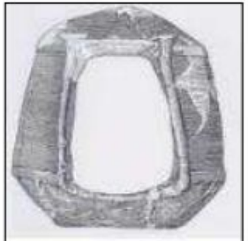
Flat bottom: C2


Tell Deir 'Alla: Cella


Tell Kamid el Loz: model 5


Tell Kamid el Loz: model 2


Tel Hadar


Tell Kamid el Loz: model 3

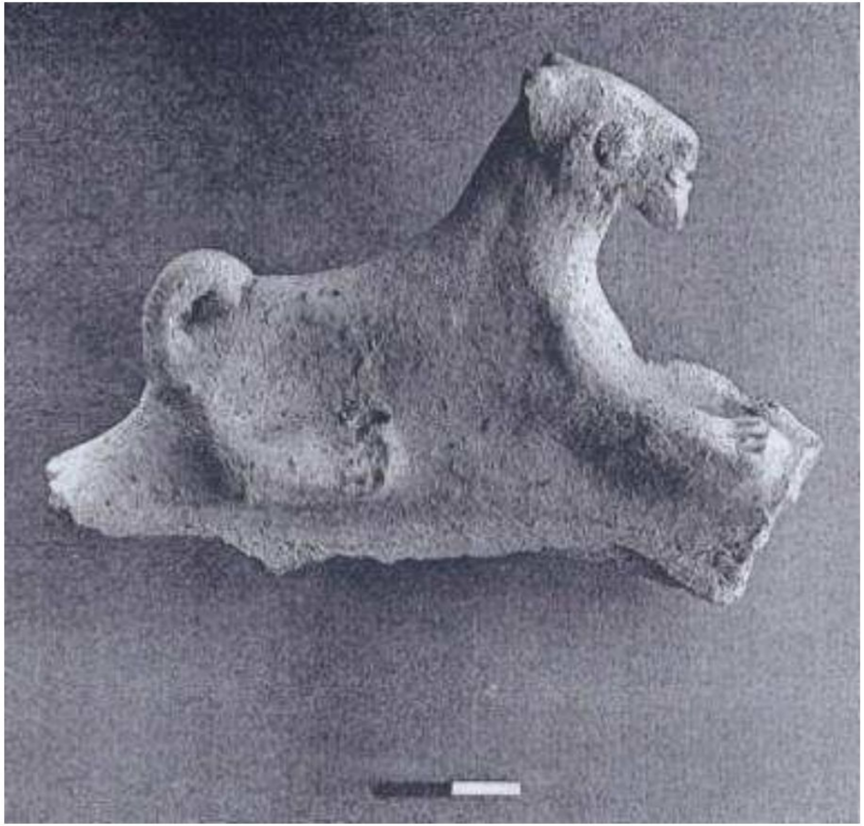
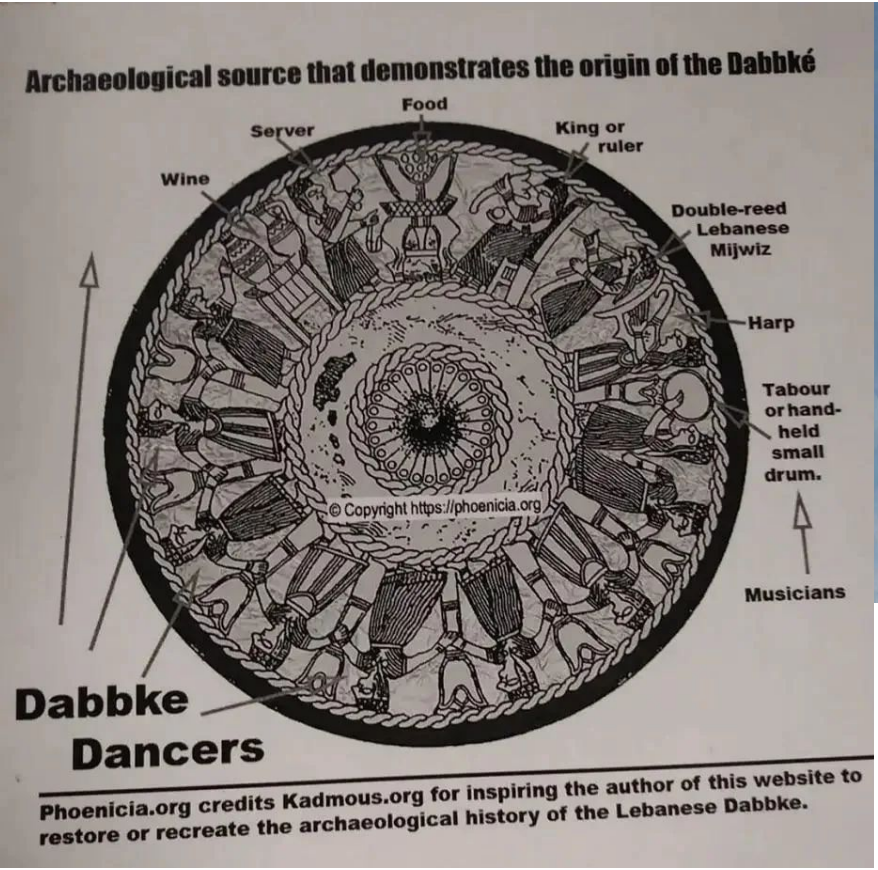


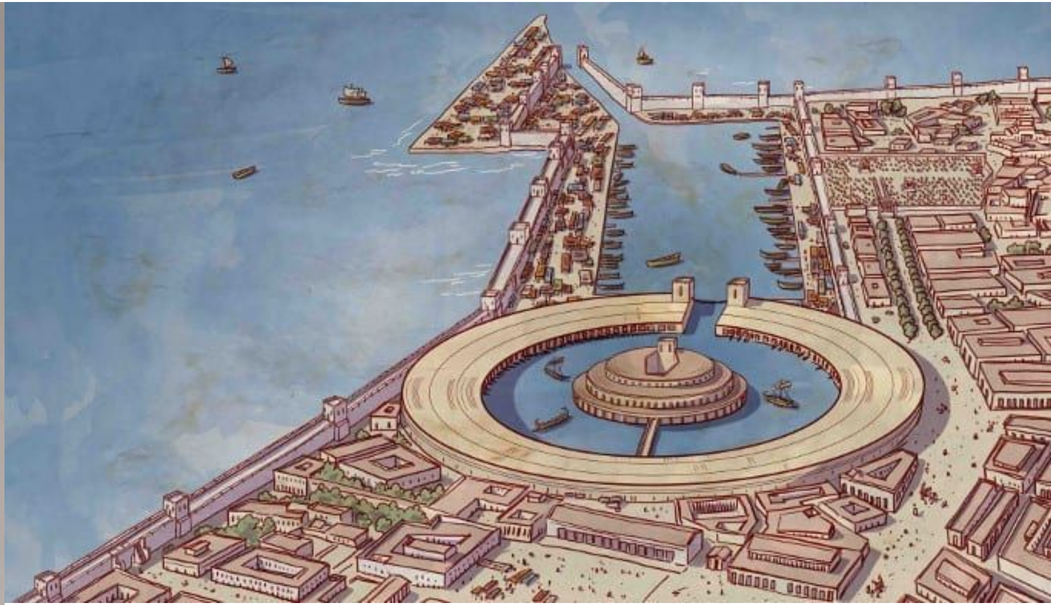
Figure 72. Bowl rim with lioness (Franken 1961, pl. 21).

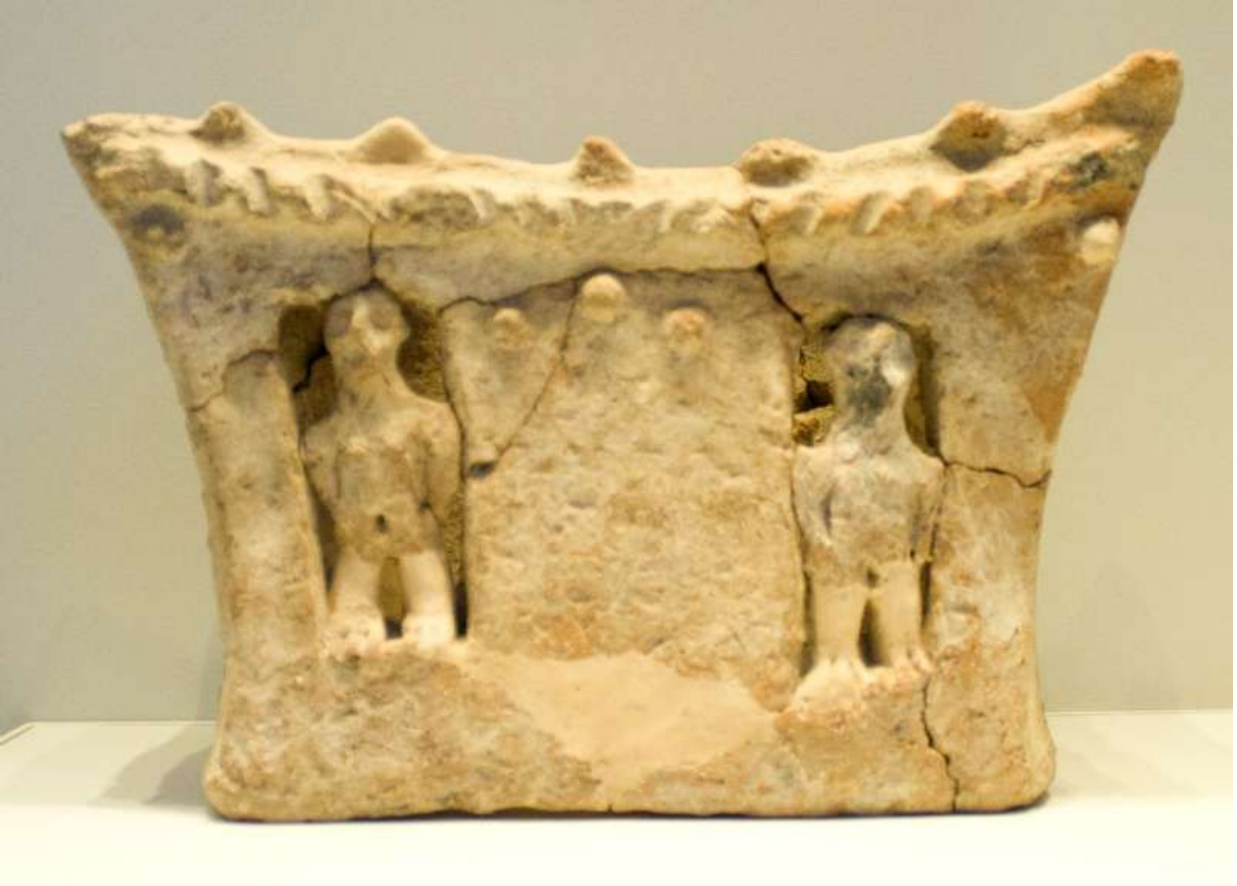


Archaeological source that demonstrates the origin of the Dabbké

Food
Server
King or ruler
Wine
Double-reed Lebanese Mijwiz
Harp
Tabour or hand-held small drum.
© Copyright https://phoenicia.org
Musicians
Dabbke Dancers

Phoenicia.org credits Kadmous.org for inspiring the author of this website to restore or recreate the archaeological history of the Lebanese Dabbke.





Sacred architecture: model shrine

Yavneh

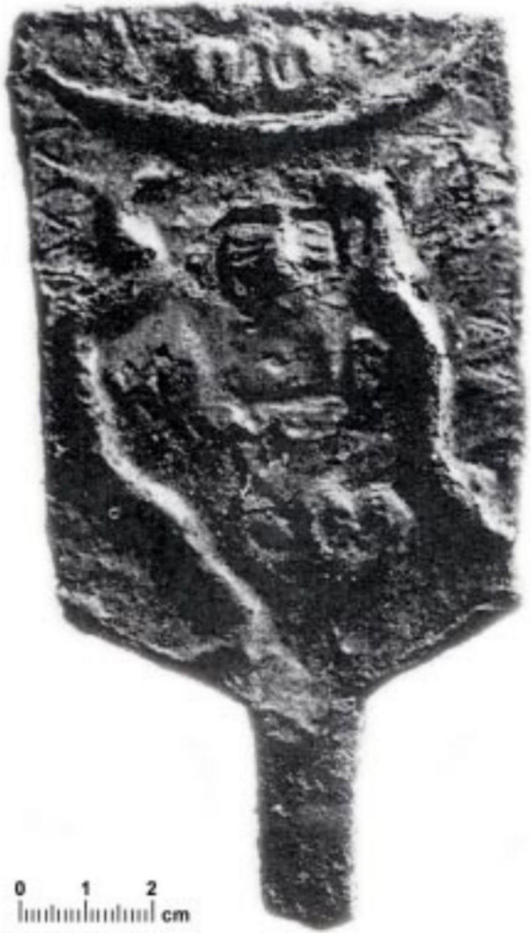
Iron Age II, 9th century BCE

This model was buried in a pit outside a Philistine shrine together with other, similar models. Worshipers brought them there as gifts to the gods. When too many accumulated, they were removed, intentionally broken so that they could not be reused for secular purposes, and carefully buried. The function of these objects is not clear.

https://www.imj.org.il/en/collections/373412-0

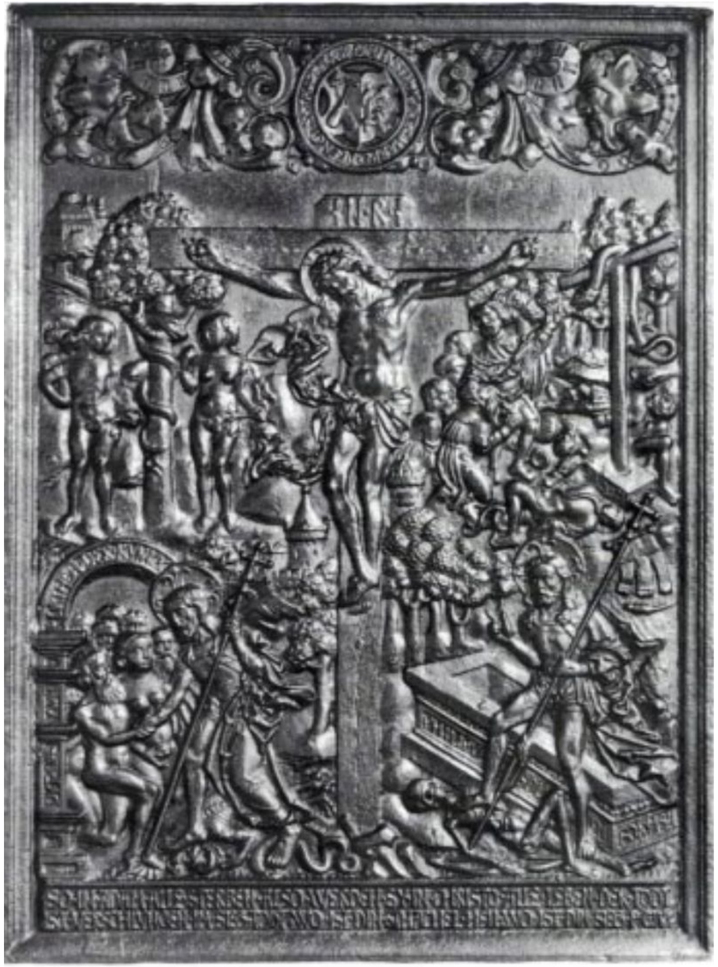
Sidonian depictions of Eshmun also parallel ancient Syrian representations of their god of healing, Shadrapa, whose image is that of the serpent.

Serpent veneration is attested in virtually every region of the Mediterranean basin, but nowhere more explicitly than in the Holy Land. Jars and vessels decorated with snakes give evidence of the existence of serpent cults in early Canaan. A two-handled cylindrical receptacle, dating to the time of Ramses III (1198–1166 B.C.), was uncovered at Beth-shan, a major city lying between the Jezreel and Jordan valleys. According to experts, this cultic object, which was decorated with serpents coiled around the sides from bottom to top, with doves perched on the handles, may have been used in sacred rites associated with agriculture.34 In fact, more objects displaying serpent imagery have been found among the strata of Beth-shan than at any other site in the Holy Land. Many if not most of these objects date to the Iron Age I period.35 A large storage jar decorated with a snake in relief has been found at Tel Dan, one of the two national sanctuaries of the northern kingdom of Israel. Dating from about the 10th century B.C., it was uncovered near the “high place” and was probably used as some kind of cultic receptacle.36 According to Philip J. King, the snake goddess was worshiped during the Early Iron Age (1225–960 B.C.) at such sites as Gezer, Beth-shan, Beth-shemesh, Shechem, and Hazor. The serpent-dove motif found at Beth-shan, dating from the 12th century B.C., seems to have been commonly associated with Ashtoreth, the female consort of the Canaanite deity El. The serpent or snake was also associated with Anat, the goddess of war venerated at Ugarit, one of the capital cities of the Canaanites and the repository of tablets containing the myths of that people. At what was once the largest city in the Holy Land during Canaanite times, Hazor,37 Yigael Yadin found evidence of serpent worship. In the apparent storeroom of a potter’s workshop, his team uncovered several complete vessels, including chalices, bowls, lamps, and juglets. But the greatest prize was what Yadin called a “cultic standard.” The standard was essentially a bronze plaque with a prong for fastening it to a standard or pole, recalling the brazen serpent erected on a staff by Moses. On the face of the Hazor plaque was the anthropomorphic image of the snake goddess holding a snake in each hand. Just above the goddess was a representation of her emblem, a crescent and a snake, which also appeared on the lower portion of the plaque. Yadin speculates that the cultic standard must have belonged “to the treasures of the sanctuary, and was used probably in the cultic procession, in which the priests carried the standards of various gods.”38



The Canaanite "cultic standard" displays a snake goddess holding a snake in each hand. Courtesy the American Schools of Oriental Research.

Astarte is linked with serpents too



The crucified Lord is shown in the center, flanked by four scenes: The evil serpent in the Garden (upper eft) is contrasted with the brazen serpent of salvation (upper right). In the Harrowing of Hell (bottom left), he triumphant Savior takes Adam by the right hand to draw him out as He treads on Death and Hell, ymbolized by the skeleton and snake, which is similar to the resurrection scene on the right. The text on he bottom is from 1 Corinthians 15:22, 54–55. Decorative iron plate by Philipp Soldan, Germany, 1548.

https://www.jstor.org/stable/1357073?read-now=1&seq=15#page_scan_tab_contents

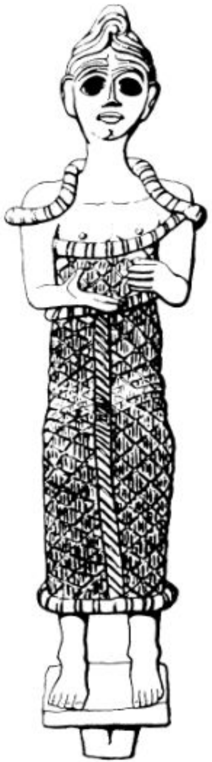


Fig. 2. Bronze figure of a Late Bronze Age seated female deity from Ugarit; *apud* Negbi (1976: fig. 103).

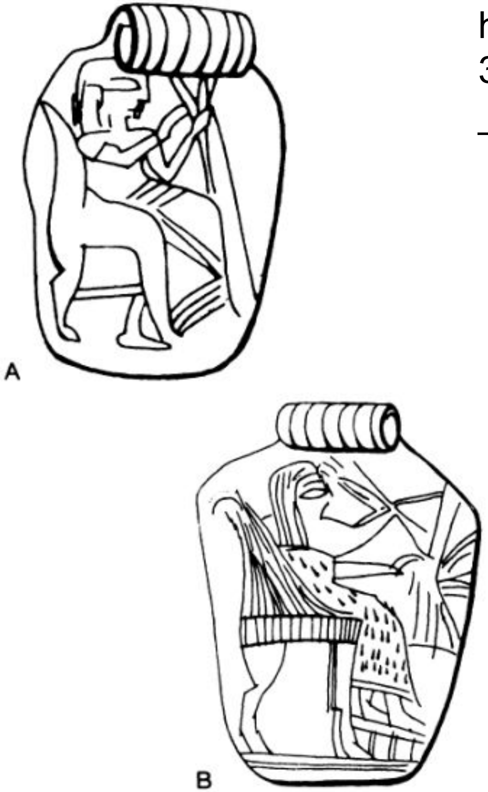
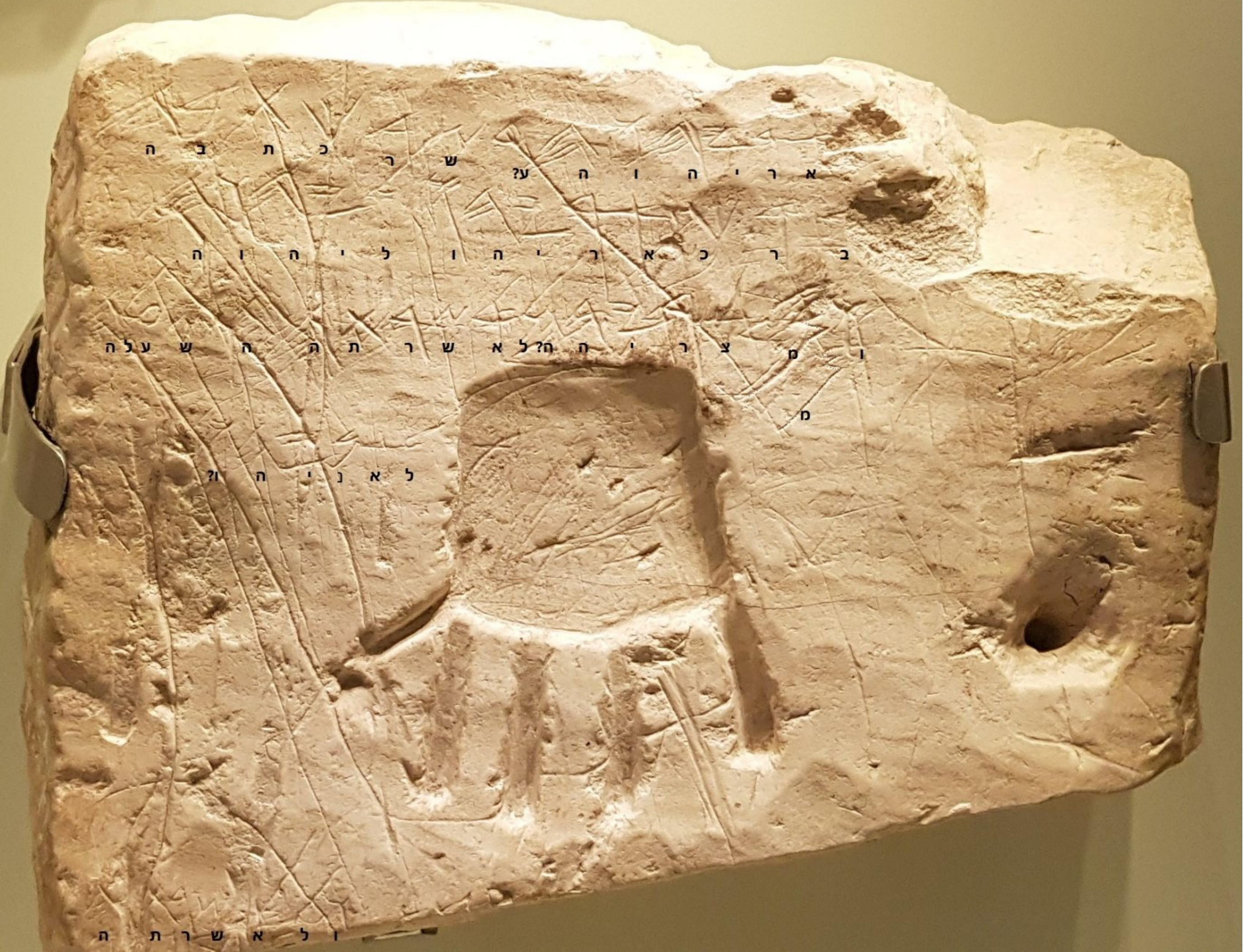
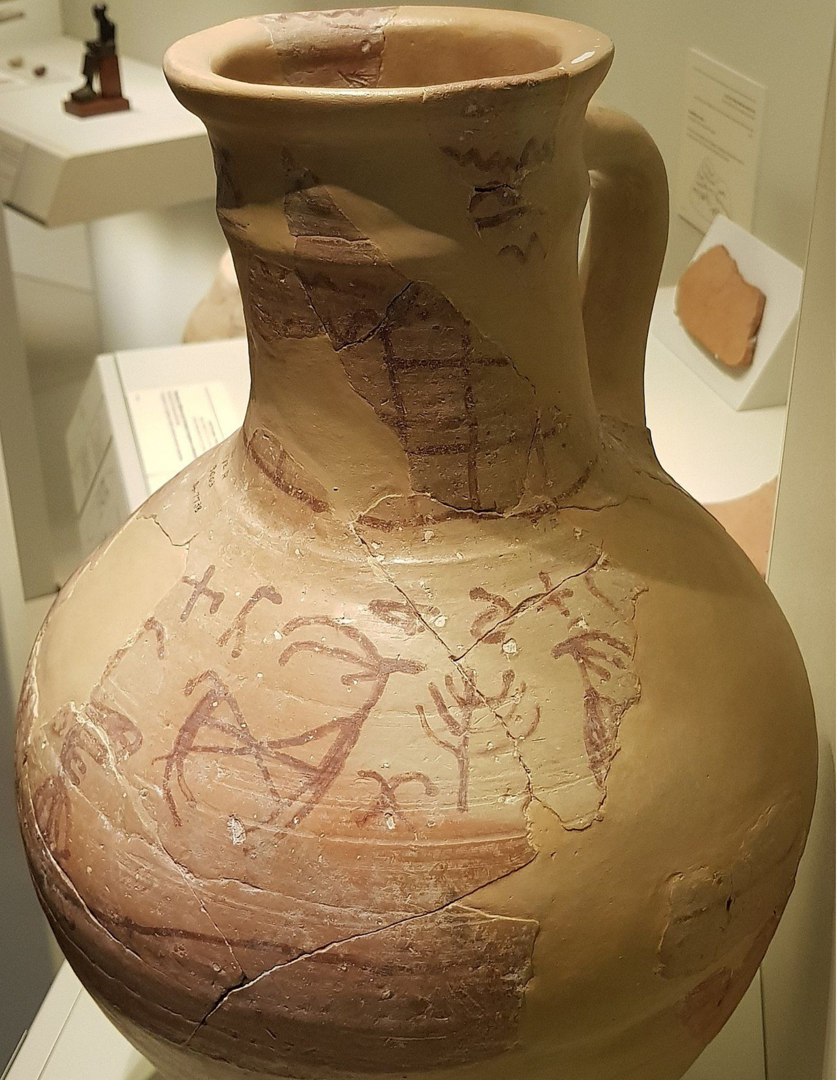


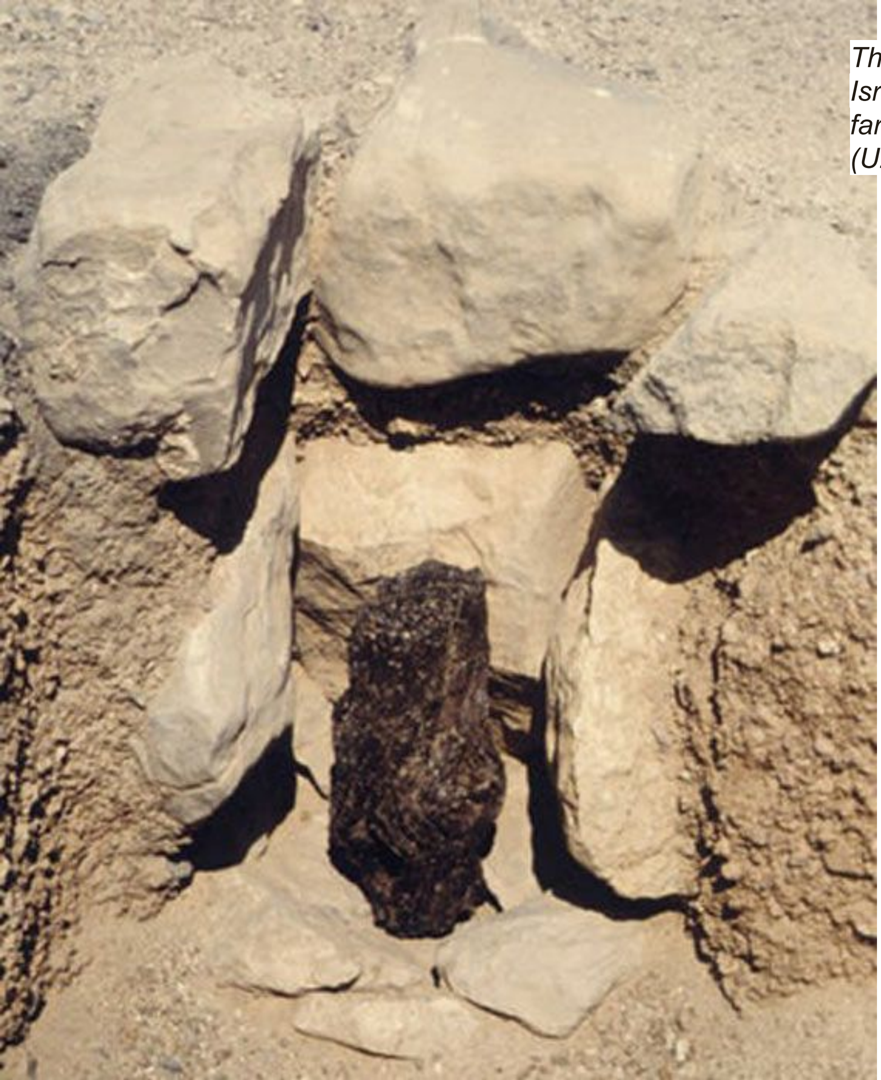
Fig. 3a, b. Late Bronze II gold pendants depicting two enthroned female deities from Ugarit; *apud* Schaeffer (1939: fig. 149:1, 4).


כ ת ב ה
ש ר
א ר י ה ו ה ע?
ב ר כ א ר י ה ו ל י ה ו ה
ו מ צ ר י ה ה?ל א ש ר ת ה ה ש עלה
מ
ל א נ י ה ו?
ו ל א ש ר ת ה

Khirbet el-Qom's hand is a symbol of Asherah as a protector,[63] but there is no scholarly hypothesis on why it appears upside-down.



"The dedicatory inscription on the Lachish ewer [shows] the word Elat positioned immediately over the tree, indicating the... tree as a representation of the goddess Elat."[19]



*This juniper tree trunk found in a grave in Eilat, Israel is the earliest Asherah idol discovered so far in the Near East, dated to 7,500 years ago. (Uzi Avner / **Researchgate**)*

During excavations that took place in the 1980s on a mountainside near Eilat, Israel's southernmost city on the northern tip of the Red Sea,

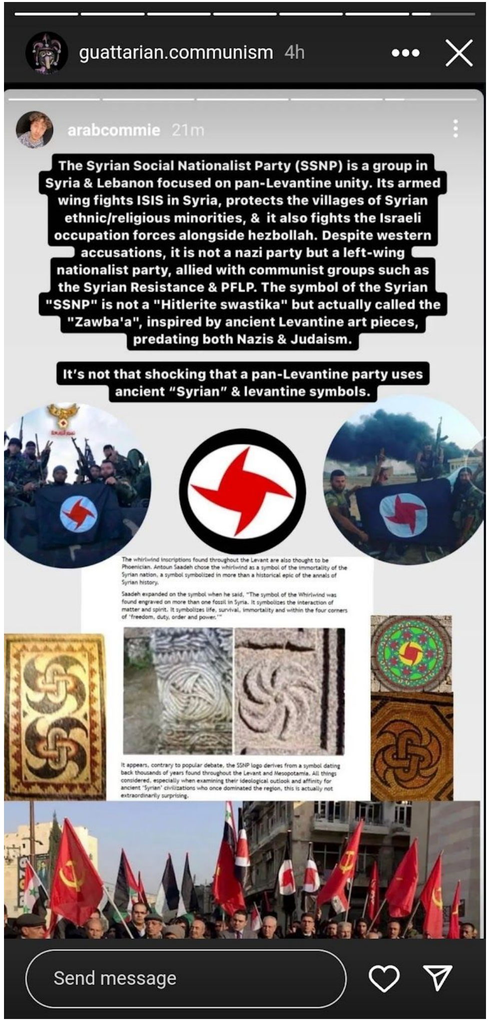
The archaeologists concluded this site was **dedicated to Asherah** because of the presence of one unique installation. This was a section of apparently sacred ground paved with small flagstones, and it was here that the archaeologists found a 11-inch (30-centimeter) tall wooden relic that they identified as the remains of a juniper tree trunk. This type of sacred wooden relic has been recovered from other archaeological sites in the Levant region, and it is known to represent the fertility goddess in all of her various names

https://www.ancient-origins.net/news-history-archaeology/asherah-idol-0016770

In Syria, juniper was associated with the fertility goddess Ashera or Astarte, while the Old Testament, refers to the protective powers of the tree where a juniper is said to have given shelter the prophet Elijah when he was fleeing from Queen Jezebel. A similar theme arises the Bible story where the infant Jesus and his parents, fleeing from King Herod's soldiers, are safely hidden from them by a juniper tree.

https://etzion.org.il/en/tanakh/studies-tanakh/core-studies-tanakh/ashera-trees-near-altar-and-blemishes-i

https://www.ucc.ie/en/tree-explorers/trees/a-z/juniperuscommunis/#:~:text=In%20Syria%2C%20juniper%20was%20associated,was%20fleeing%20from%20Queen%20Jezebel.



The Syrian Social Nationalist Party (SSNP) is a group in Syria & Lebanon focused on pan-Levantine unity. Its armed wing fights ISIS in Syria, protects the villages of Syrian ethnic/religious minorities, & it also fights the Israeli occupation forces alongside hezbollah. Despite western accusations, it is not a nazi party but a left-wing nationalist party, allied with communist groups such as the Syrian Resistance & PFLP. The symbol of the Syrian "SSNP" is not a "Hitlerite swastika" but actually called the "Zawba'a", inspired by ancient Levantine art pieces, predating both Nazis & Judaism.

It's not that shocking that a pan-Levantine party uses ancient "Syrian" & levantine symbols.

The whirlwind inscriptions found throughout the Levant are also thought to be Phoenician. Antoun Saadeh chose the whirlwind as a symbol of the immortality of the Syrian nation, a symbol symbolized in more than a historical epic of the annals of Syrian history.

Saadeh expanded on the symbol when he said, "The symbol of the Whirlwind was found engraved on more than one fossil in Syria. It symbolizes the interaction of matter and spirit. It symbolizes life, survival, immortality and within the four corners of "freedom, duty, order and power.'"

It appears, contrary to popular debate, the SSNP logo derives from a symbol dating back thousands of years found throughout the Levant and Mesopotamia. All things considered, especially when examining their ideological outlook and affinity for ancient 'Syrian' civilizations who once dominated the region, this is actually not extraordinarily surprising.

The Alauis ethnic also exists, called like this due to Ali, cousin and son-in-law of the prophet Mahoma, this religious current is considered a heterodox branch of the Chii Islam, do to the fact is believed that its descendants are the legitimate successors of Mahoma, however, some of their beliefs are in conflict with those of Islam.

The Alauitas correspond to approximately a 10% of the population in Lebanon, since the mid 70´s these minority has occupied the main positions of power.

Muslim consider this ethnic heretic, since inside their beliefs we can find, to mention an example, reincarnation, the celebration of Christmas and the consecration of wine, amongst others.

The community is divided between the initiated and the profane, with exclusion of women, since it is believed women do not have souls.

One of the principal beliefs of the Alaui which I found most surprising was the thought of all human beings as **stars of light** who should reincarnate seven times before returning to the sky, if they are sinners they shall reincarnate as Christians until their complete expiation, they amongst them, it is also believed that the unfaithful shall reincarnate as animals. These beliefs are based in their holy book “Kitab – Al Majmu”.

Another curious fact is that the Alauitas do not speak of their religious beliefs with any visitor, in fact, an individual of the minority does not know the teaching of his group.

https://amuraworld.com/en/topics/history-art-and-culture/articles/124-lebanon-respect-and-tolerance-of-customs-and-religions

Following the publication of the Milano Decree in 313 A.D. which guaranteed religious freedom during the reign of Emperor Constantine, Paulinus (*Bishop of Tyre who became head of the Antioch Church in 337 A.D*.), began in 314 A.D. to build the great Cathedral of Tyre (Christianity's first Cathedral). It was built 10 years before the Church of Anastasis (Resurrection) and 16 years before the Nativity Church founded by Empress Helen in 330 A.D. It is likely that the Cathedral was built over the ruins of the temple of Melkart and the huge stones of the temple were used for the Cathedral's constuction. The ceiling of the Cathedral, as was the ceiling of the Phoenician temple of Melkart, was made of the Cedars of Lebanon. The inaugural speech was delivered by Eusebius in front of the great ecclesiatical and political leaders of the region of the time. **His description of Tyre's Cathedral is the oldest description of a Christian church known.** Origenius, the greatest Church ancient ecclesiastical writer, was buried behind the altar of the Cathedral of Tyre.

https://medium.com/@AsAbove_SoBelow/christianitys-roots-are-in-lebanon-18ff3e224d05

The Lebanese Mountain was the stronghold of the ancient Phoenician pagan religion. Phoenician Temples were built on almost every mountain top and in every Lebanese village, and all over the Lebanon Mountain. Lebanon, compared to other countries, had the largest number of these temples that commemorated the ancient Phoenician triad: **El, Adon and Astarte which symbolized fertility and ever-renewing life.**

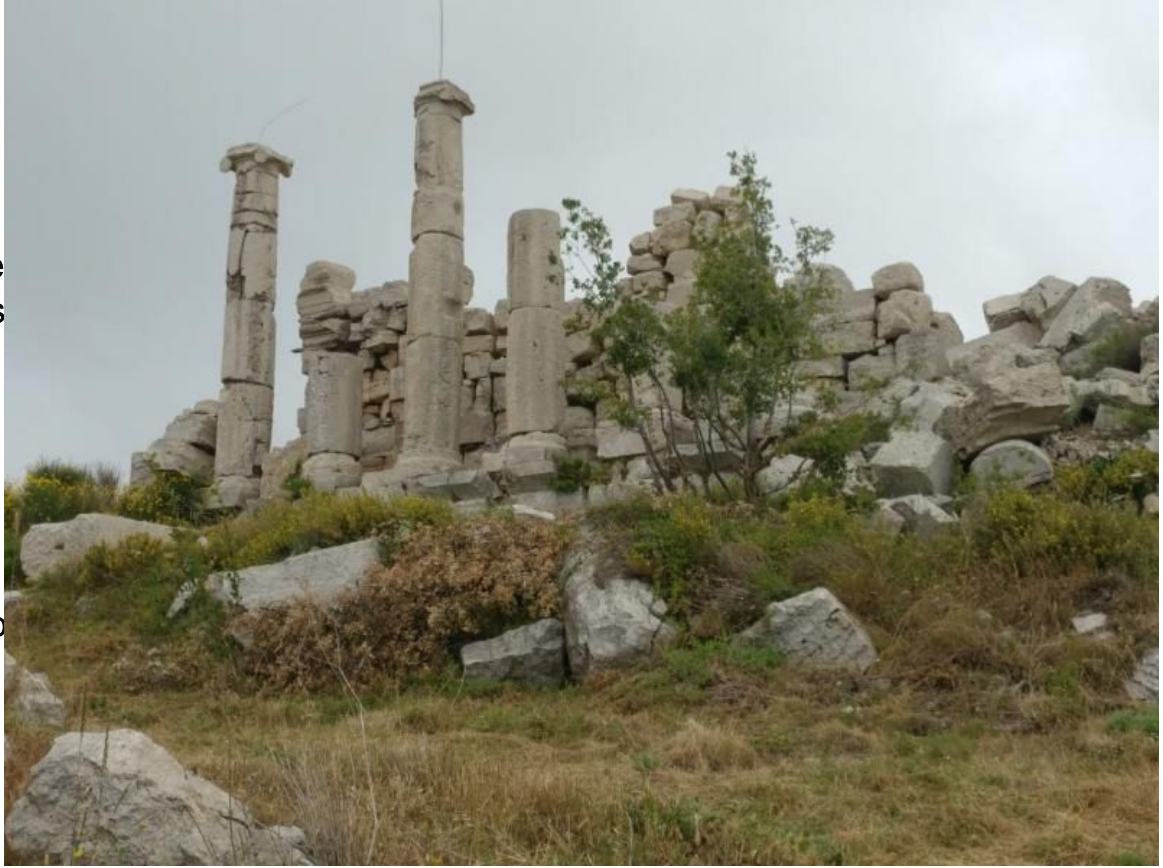
The most famous Phoenician temples which still exist and can be easily visited, carry Syriac-Aramaic, and Phoenician names. Among them are those of Afqa, Hardine, Besheele, Sfiri, Ain Ikrine, Bziza, Akroum (Beit Jalouk), Yanouh, Aintoura, Meerab, Beit Meri, Faqra, Shehim, Bisri, Blat, Edde (Batroun), Amioun, Boqsmaya, Akoura, Ehden, Maifouq, Shamat, Maad, Amsheet, Shmar Jbeil, Mishmish, Hadsheet and several others.

“**Historia Religiosa**”, written by Theodore of Cyrus around 440 A.D. is the leading source on St. Maron’s biography. The author describes the life of hermits in Cyrus and the vicinity. In chapter 16 the author mentions that St. Maron was one of those hermits who had a tremendous influence on his disciples. Theodore mentioned that when St. Maron decided to lead a life of isolation, he went to a rugged mountain halfway between Cyrus and Aleppo. There was a huge pagan Temple there for the God Nabo, from which a neighboring town and mountain got their name Kfar Nabo (Nabo’s village). St. Maron christened the Temple for Christian worship. The pattern of St. Maron’s life had a great influence on his disciples who followed suit and wrote “as plants of wisdom in the region of Cyrus”. Theodore states, “***Maron, embellished the divine chorus of saints. It is he, who had for Christ, planted the garden that now flowers in the region of Cyrus”.***

Kafr Nabi (Arabic: كفر نبي) is a Syrian village located in Maarrat Misrin Nahiyah in Idlib District, Idlib.

"Hardine, which was a centre of paganism and home for many pagan temples in the ancient times, was the first town to become Christian in Mount Lebanon," Saleh said. "Its name is derived from the Syriac language meaning 'pious' but some argue that the name stems from the words 'haret' ('home') and 'deen' ('religion'), owing to the numerous places of worship in the village."

"The places of worship and seclusion were built in the rock and inside caves starting from the sixth century AD. Some date back to the seventh century, others to the ninth century and the eighth century and some were built in the Middle Ages in the 12th and 11th centuries and later," Saleh said.



Ruins of a temple dedicated to the Roman god Mercury in Hardine. (Samar Kadi)

https://lebanonuntravelled.com/the-temple-of-god-mercury-hardine/

https://thearabweekly.com/lebanons-hardine-treasure-trove-beaten-track

Syriac origin, "Beit Chaali", meaning "the place of glorification and adoration".

To the north-east of the village, a citadel is built on the ruins of a medieval fortress, erected itself on Phoenicians ruins destroyed by the Romans.[5]

Twelve olive trees still live in the village of Bchaaleh, at more than 1200m above sea level. It is said that they are the oldest olive trees in the world.[6] Different studies and research present data on the age of the Sisters Olive Trees of Noah in Bchaaleh. Some claim they are "between five and seven thousand years old".

Bchaaleh (alternatively spelled **Bcheale**, **Bchealeh** or **Bshaaleh**) is a village in the Batroun District of the North Governorate in Lebanon.

https://en.wikipedia.org/wiki/Bcheale

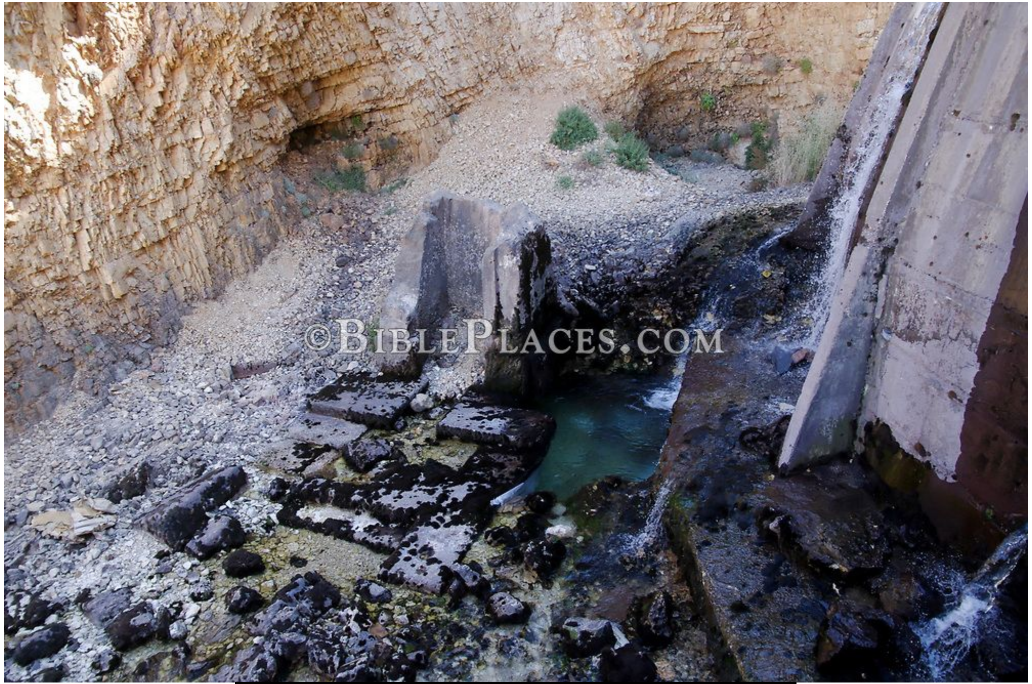
The Destroyed Phoenician Altar:
In the heart of Mount Lebanon,on an intriguing Pyramid-like mountain in Bcheale-Batroun, rose a great sacred altar, of which remained only a few to our century.
Ignorance and lack of awareness lead to its destruction for the purpose of raising an iron cross, some years ago.

Dedicated to the soul of Dr. Antoine Ēl Khoury Harb, whose contribution helped identify such sites, we are recording this atrocity for all future generations to see,and thus to understand why such historical proofs don't exist anymore..

May the torch get passed !

Lake Yammoune is home to Lebanon's only endemic fish, *Pseudophoxinus libani*.[14] In Phoenician Mythology, the goddess Astarte turned herself into a golden fish in Yammoune lake to escape from the vengeance of Adonis's wrathful brother Typhon.[1]

https://en.wikipedia.org/wiki/Yammoune

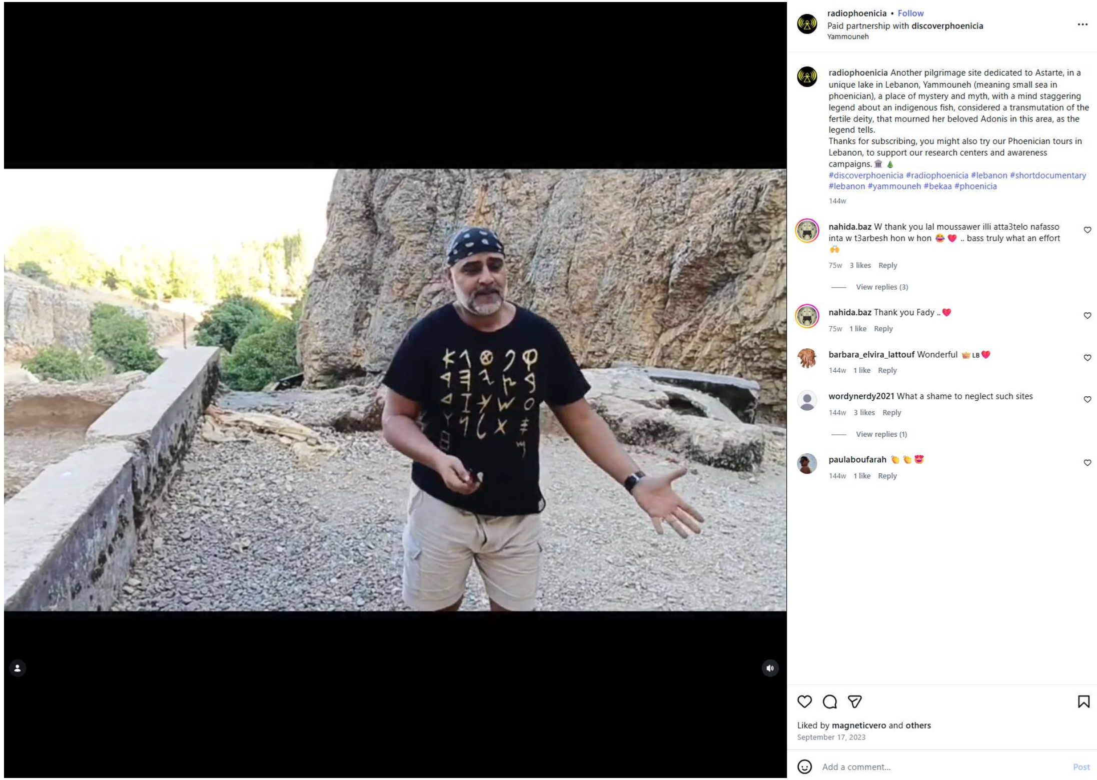


Another pilgrimage site dedicated to Astarte, in a unique lake in Lebanon, Yammouneh (meaning small sea in phoenician), a place of mystery and myth, with a mind staggering legend about an indigenous fish, considered a transmutation of the fertile deity, that mourned her beloved Adonis in this area, as the legend tells.

https://bibleplaces.photoshelter.com/gallery-image/Yammoune/G0000MolIXP05NDw/I0000Ha2i7SRkfIc/C00001hMpiFZgtYY

https://bibleplaces.photoshelter.com/gallery/Yammoune/G0000MolIXP05NDw/C00001hMpiFZgtYY

Click video to see



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Yammouneh

radiophoenicia Another pilgrimage site dedicated to Astarte, in a unique lake in Lebanon, Yammouneh (meaning small sea in phoenician), a place of mystery and myth, with a mind staggering legend about an indigenous fish, considered a transmutation of the fertile deity, that mourned her beloved Adonis in this area, as the legend tells.
Thanks for subscribing, you might also try our Phoenician tours in Lebanon, to support our research centers and awareness campaigns. 🏛 🌲
#discoverphoenicia #radiophoenicia #lebanon #shortdocumentary #lebanon #yammouneh #bekaa #phoenicia
144w

nahida.baz W thank you lal moussawer illi atta3telo nafasso inta w t3arbesh hon w hon 😂 ❤️ .. bass truly what an effort 🙌
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nahida.baz Thank you Fady ..❤️
75w 1 like Reply

barbara_elvira_lattouf Wonderful 👑 🇱🇧 ❤️
144w 1 like Reply

wordynerdy2021 What a shame to neglect such sites
144w 3 likes Reply
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paulaboufarah 👏 👏 😍
144w 1 like Reply

Liked by **magneticvero** and **others**
September 17, 2023

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Afqa temple compound and rebirth source, the holiest celebrations took place on this site it represents the Hameqdach, the holiest site of the ancestors, but suffers now a big deal of negligence and requires re-structuring and restoration, it is one of the most ancient pilgrimage destinations on the planet.

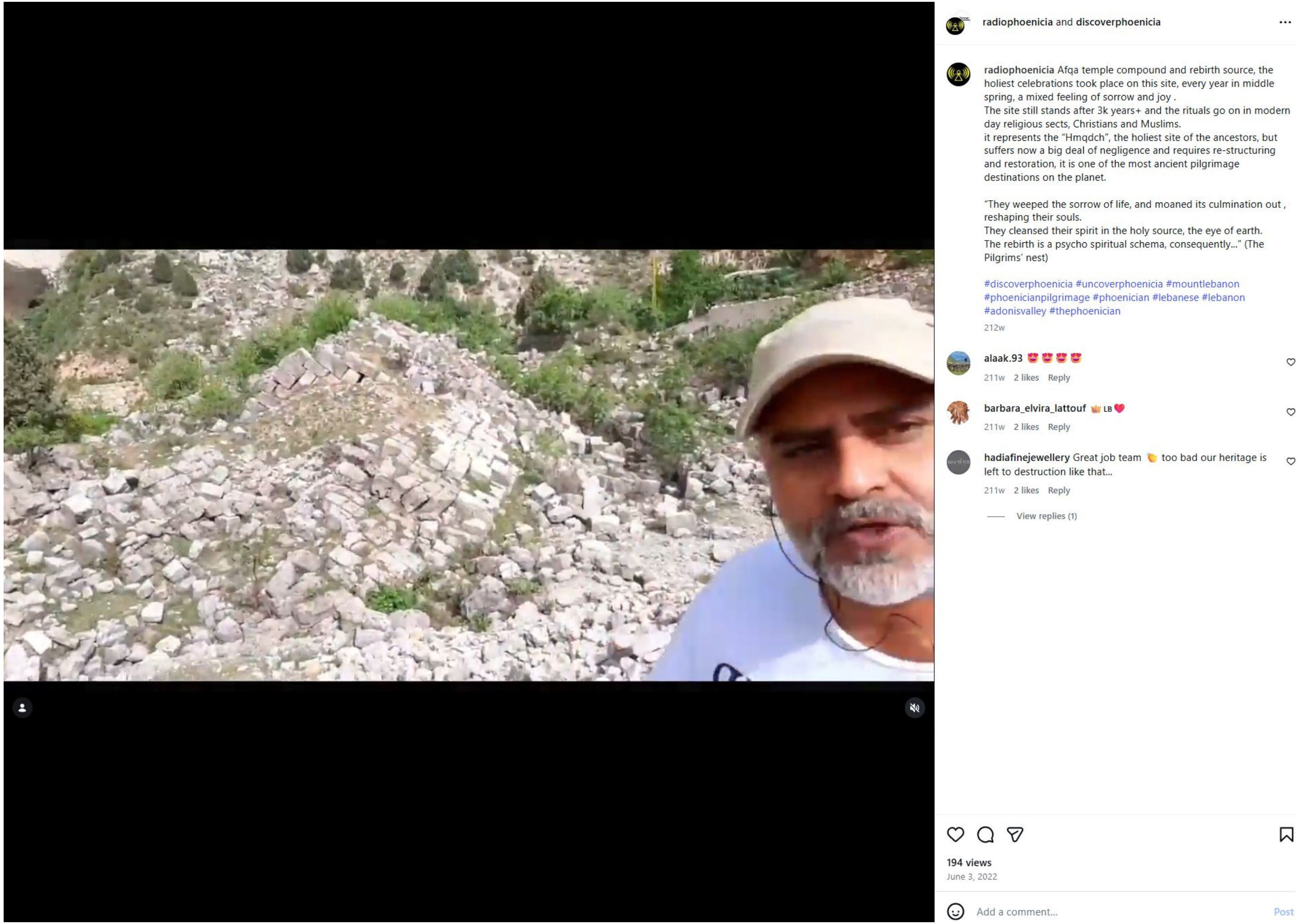
Click video to see

Noun[edit]

𐤌𐤉𐤒𐤃𐤔 (myqdš)

1. (*Late Punic*) sacred place

https://en.wiktionary.org/wiki/%D9%85%D9%82%D8%AF%D8%B3#Arabic



radiophoenicia and **discoverphoenicia**

radiophoenicia Afqa temple compound and rebirth source, the holiest celebrations took place on this site, every year in middle spring, a mixed feeling of sorrow and joy .
The site still stands after 3k years+ and the rituals go on in modern day religious sects, Christians and Muslims.
it represents the “Hmqdch”, the holiest site of the ancestors, but suffers now a big deal of negligence and requires re-structuring and restoration, it is one of the most ancient pilgrimage destinations on the planet.

“They weeped the sorrow of life, and moaned its culmination out , reshaping their souls.
They cleansed their spirit in the holy source, the eye of earth.
The rebirth is a psycho spiritual schema, consequently...” (The Pilgrims’ nest)

#discoverphoenicia #uncoverphoenicia #mountlebanon #phoenicianpilgrimage #phoenician #lebanese #lebanon #adonisvalley #thephoenician

212w

alaak.93 😍😍😍😍

211w 2 likes Reply

barbara_elvira_lattouf 👑 LB ❤️

211w 2 likes Reply

hadiafinejewellery Great job team 👏 too bad our heritage is left to destruction like that...

211w 2 likes Reply

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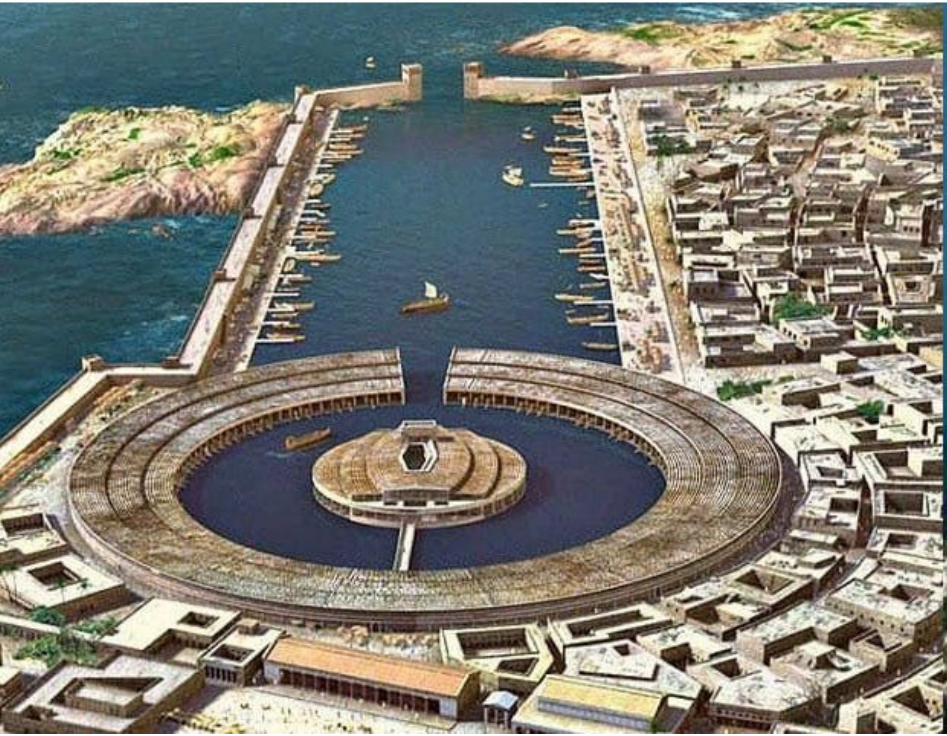
194 views

June 3, 2022

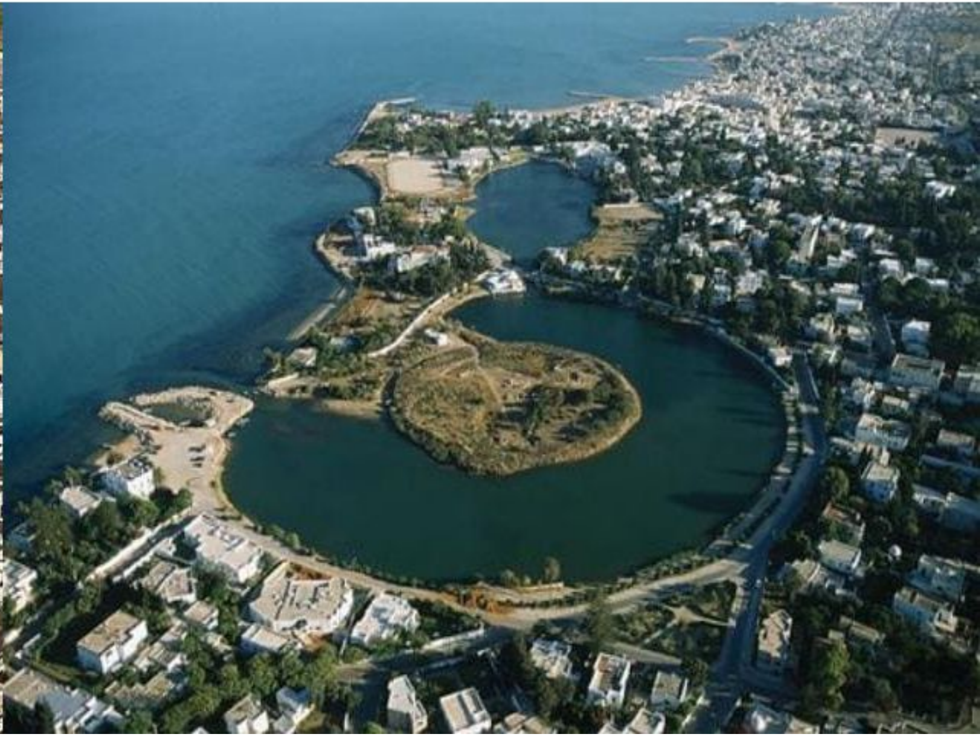
Add a comment...

The name Rmeish can be traced back to the Syriac word for “sunset and evening” or “calm and peaceful.” The ruins of ancient monuments are visible in the town, among them a number of huge pillars and the fragments of columns and doorsteps. The old Maronite Church of St. Georges, built in 1740, should also be seen.

3rd Century B.C.

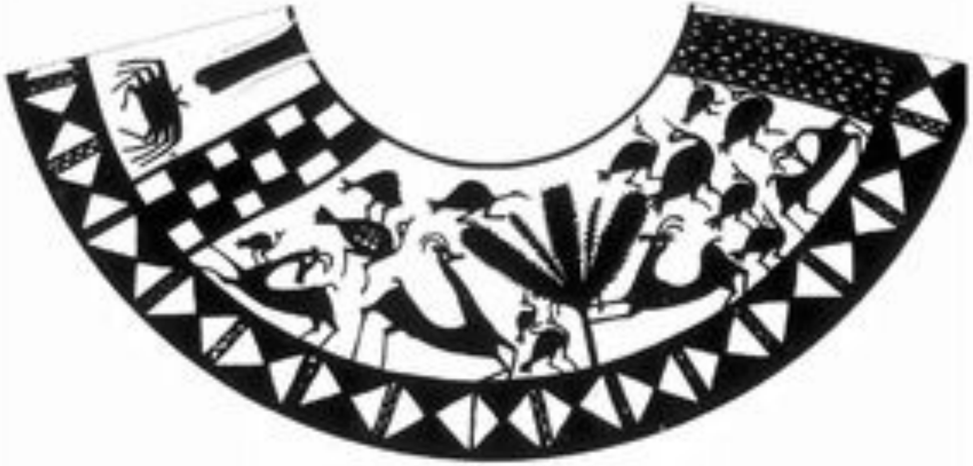


21st Century A.D.



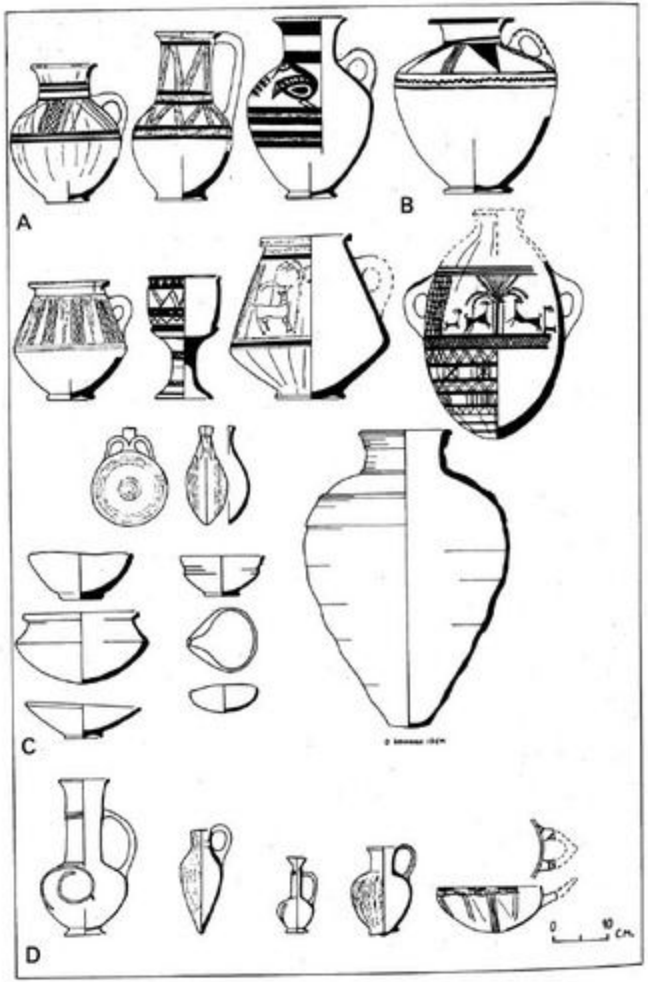
Art

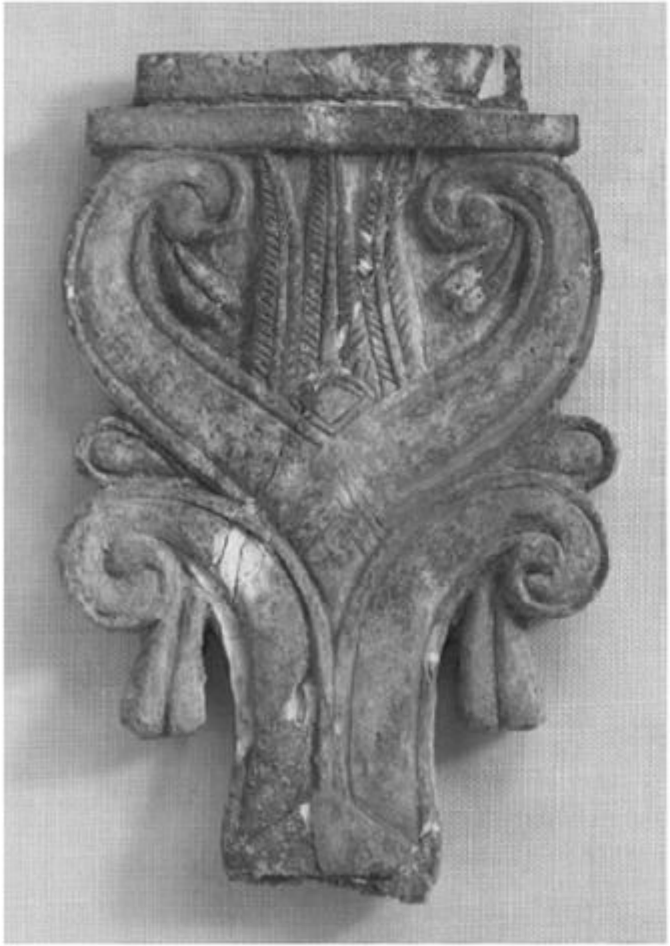
מגידו, מאה 13, כלי "גן חיות"



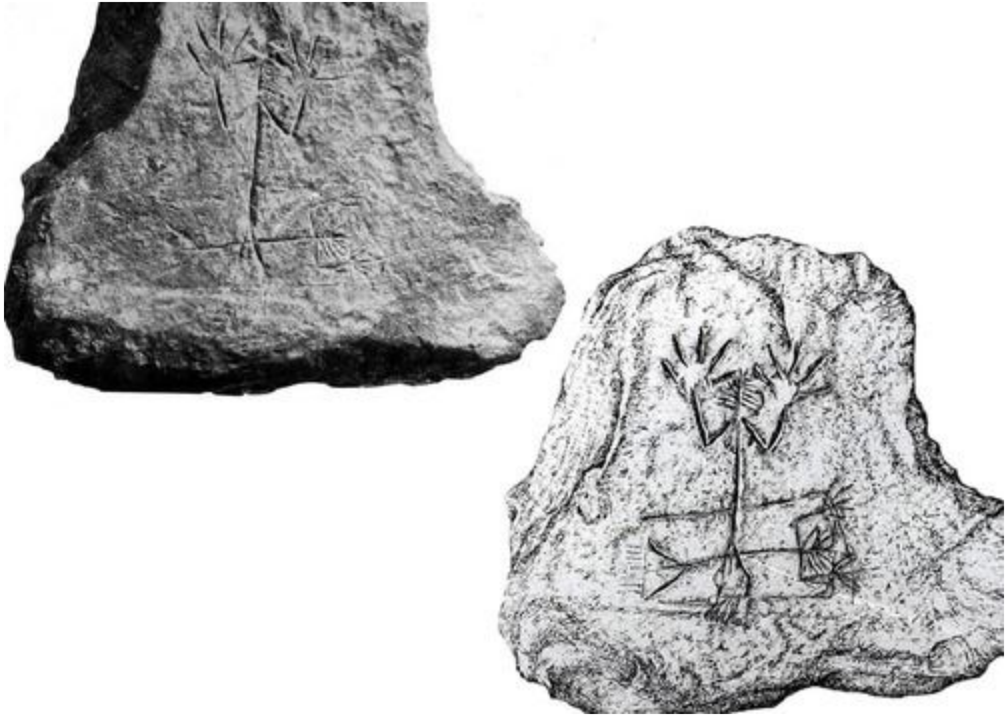
https://quizlet.com/418341316/flashcards?funnelUUID=8e8acd23-9a72-42d6-b6f8-b328fc275435

Canaanite biconical painted vessel with images of animals and trees (gan hahiyot) from LB

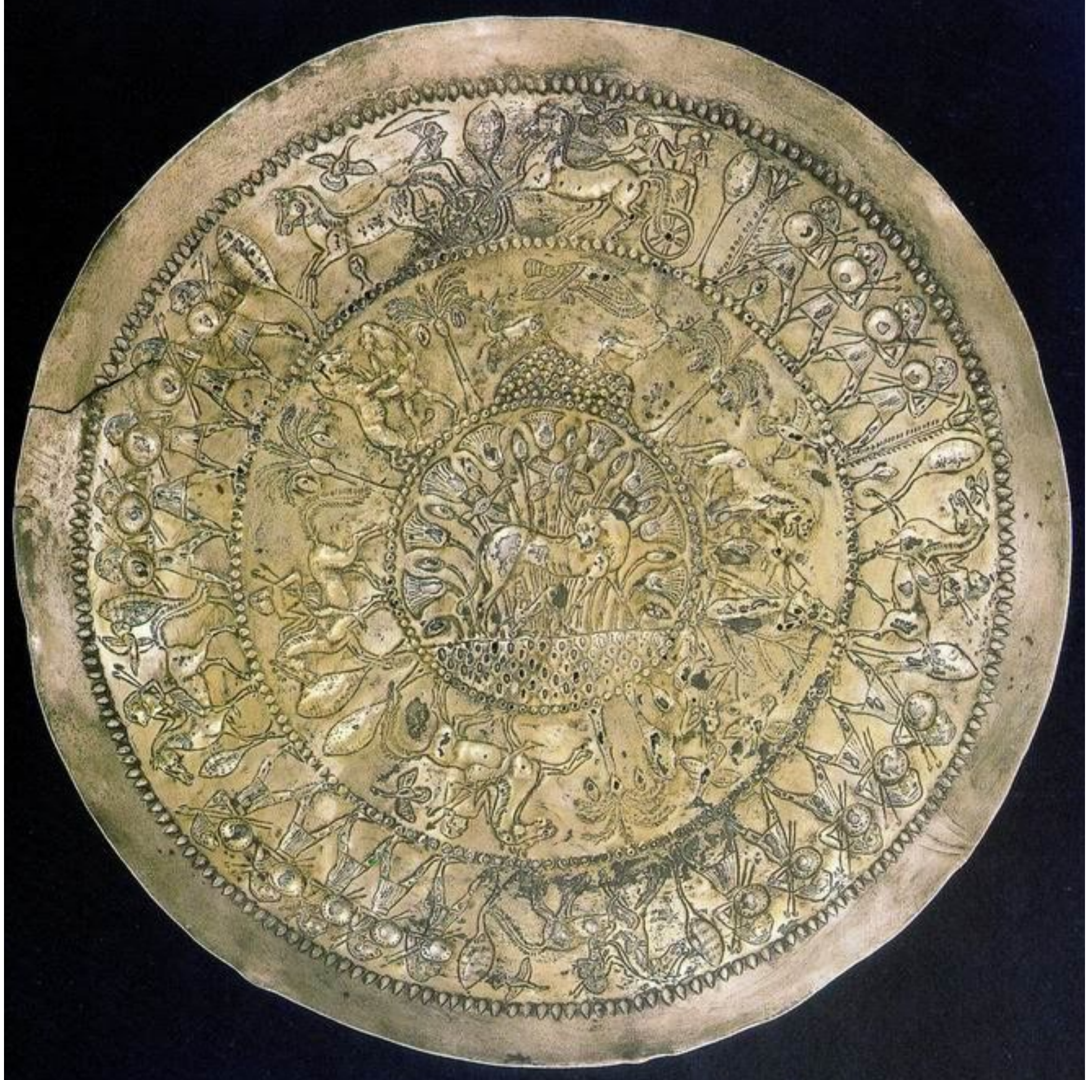




International-style ivory object from Megiddo VIIA hoard, LBIIB



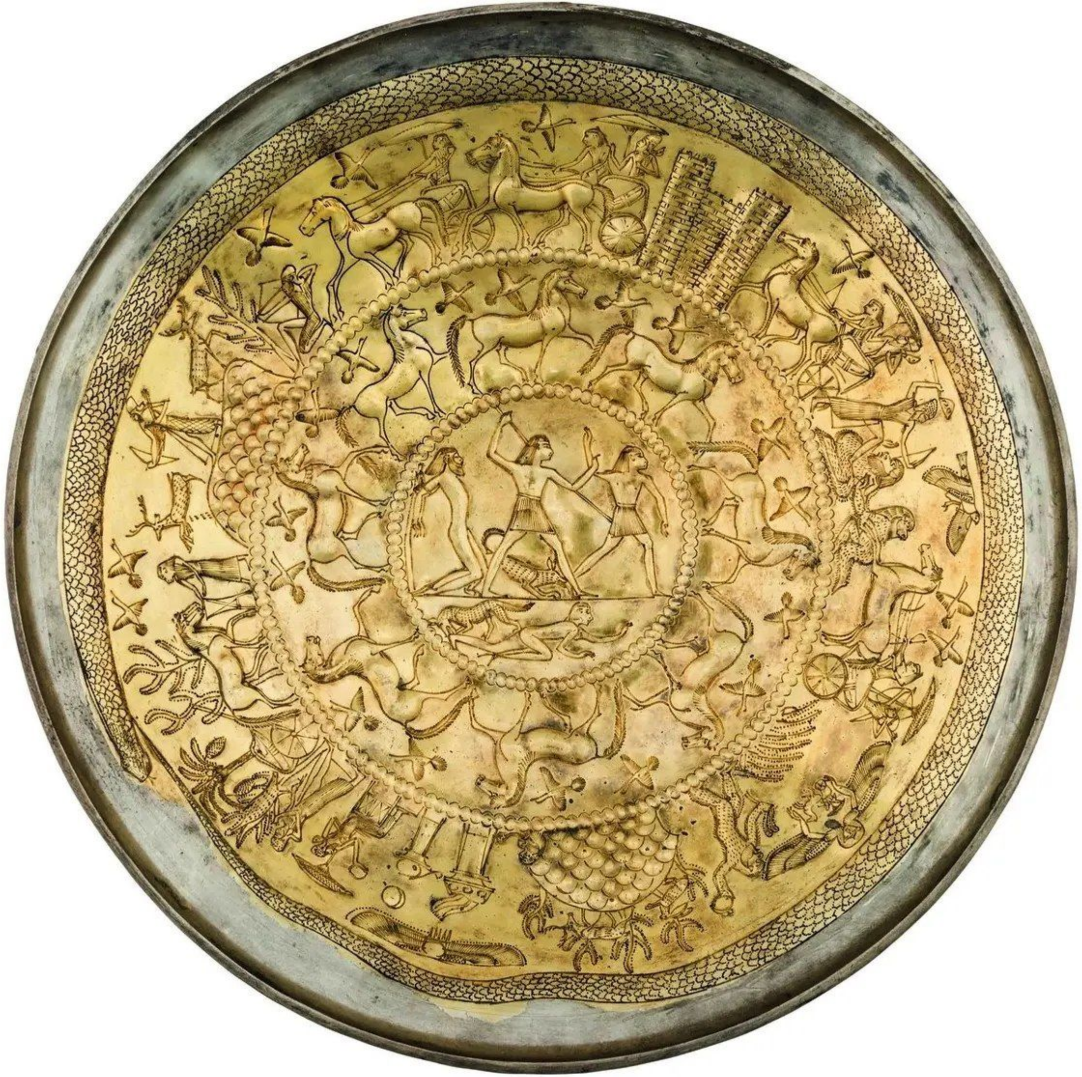
Arad stele with resurrection scene or grain, EBII

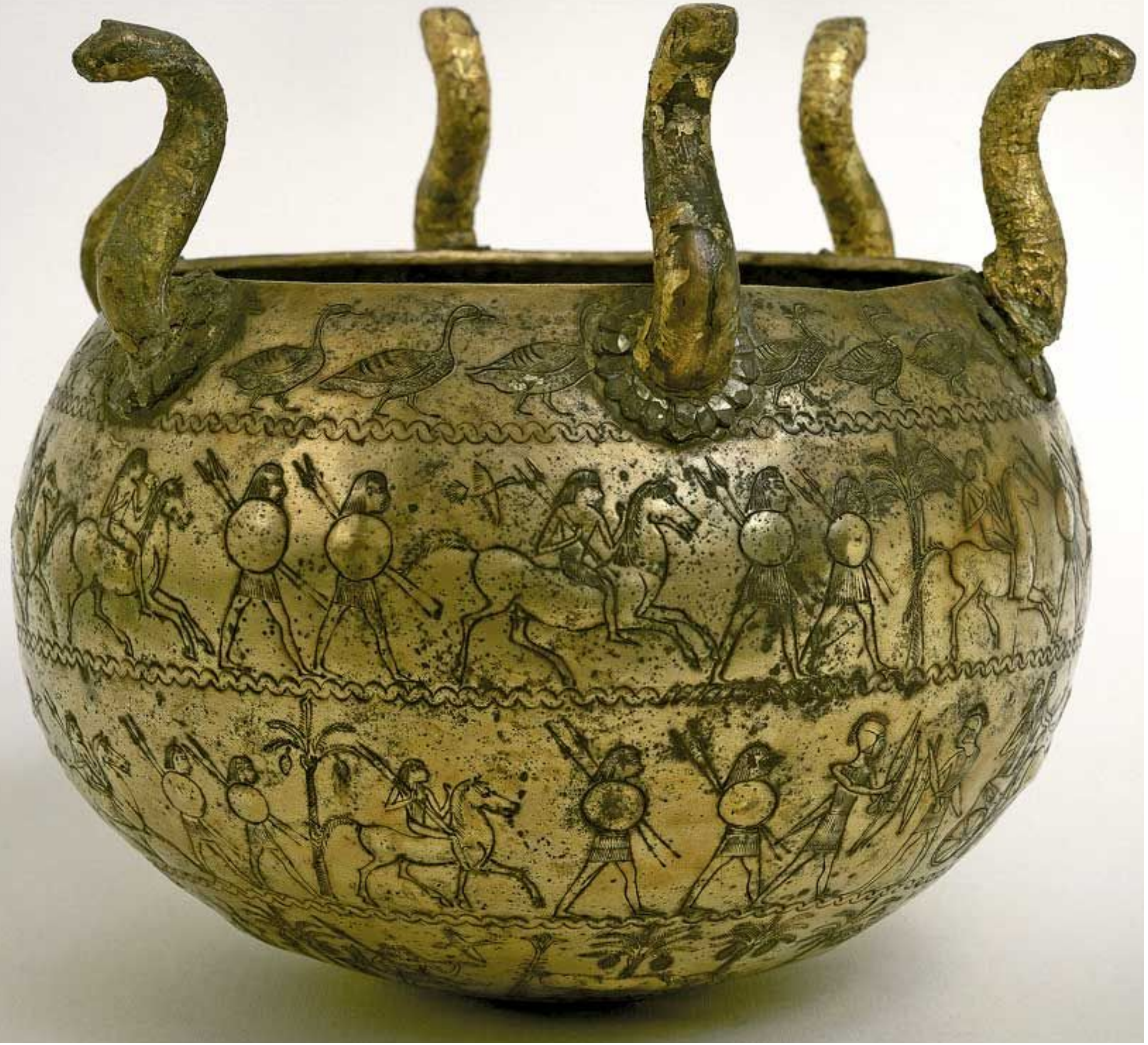


https://www.meisterdrucke.us/fine-art-prints/Unbekannt-Unbekannt/5108/Phoenician-Silver-Bowl.html

Phoenician Bowl with encircling Serpent
Bernardini Tomb (Palestrina, Italy)
c. 700 BCE, Phoenicians and Etruscans were trade allies, way before #rome started.
-The National Etruscan Museum of Villa Giulia
Rome, Italy

https://www.facebook.com/radiophoenicia



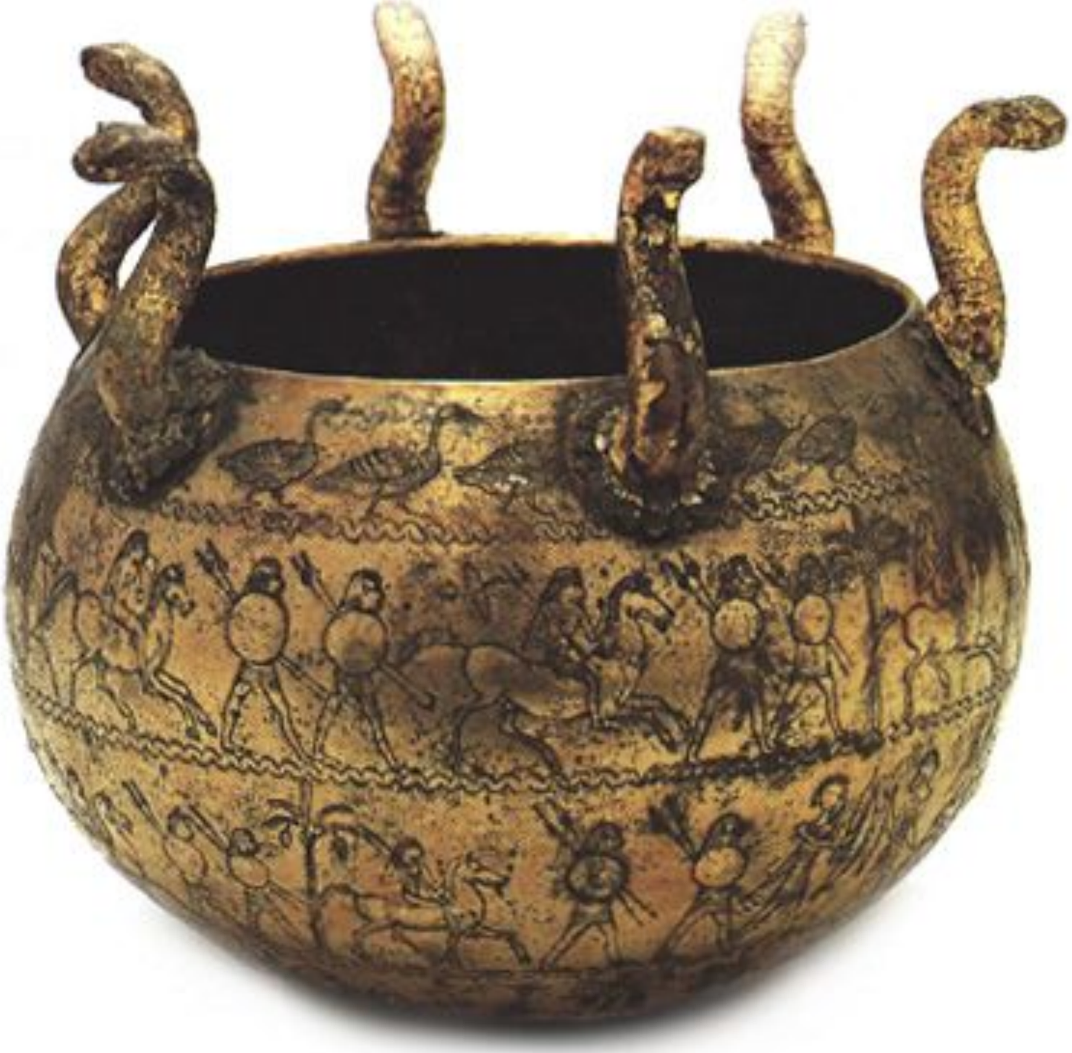


Phoenician bowl from the Bernardini 'princely' tomb in Palestrina, second quarter of the seventh century BC (Museo Nazionale di Villa Giulia, ICCD Photographic Archive N° F3 686).

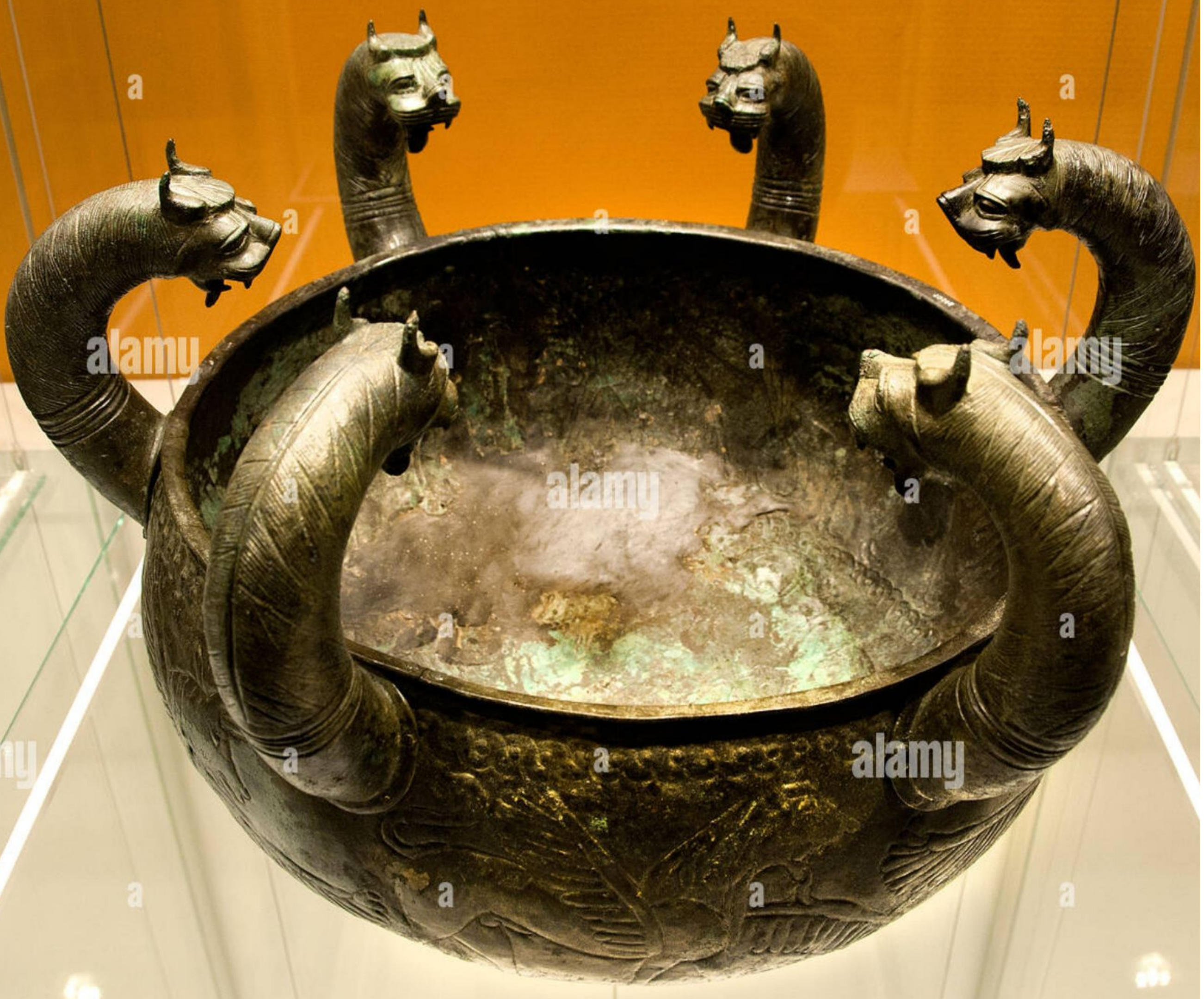
https://www.lavanguardia.com/historiayvida/historia-antigua/20240415/9592243/tumba-bernardini-palestrina-gusto-etrusco-oriental.html#foto-3

https://www.researchgate.net/figure/Phoenician-bowl-from-the-Bernardini-princely-tomb-in-Palestrina-second-quarter-of_fig5_333124700

La tumba Bernardini refleja “el imponente despliegue regio [...] de las monarquías orientales”, resume Arietti. El profesor Blázquez precisa que el lebete y una pátera de esta inhumación presentan “guerreros y prótomos de **serpientes**” que la etruscóloga italiana Maria Antonietta Rizzo vincula a las copas fenicias que hay en varios museos, desde Boston a Leiden. Todas ellas proceden del mismo taller, que se sitúa, probablemente, en Chipre, a finales del siglo VIII y comienzos del siguiente, “una de las etapas del comercio fenicio hacia Occidente”. Pues bien, toda esta valiosa información sobre las interconexiones mediterráneas en tal época estuvo a punto de no conocerse jamás.



https://www.estudiogeneraldehumanidades.es/aedis-clasica/roma/cartago.html

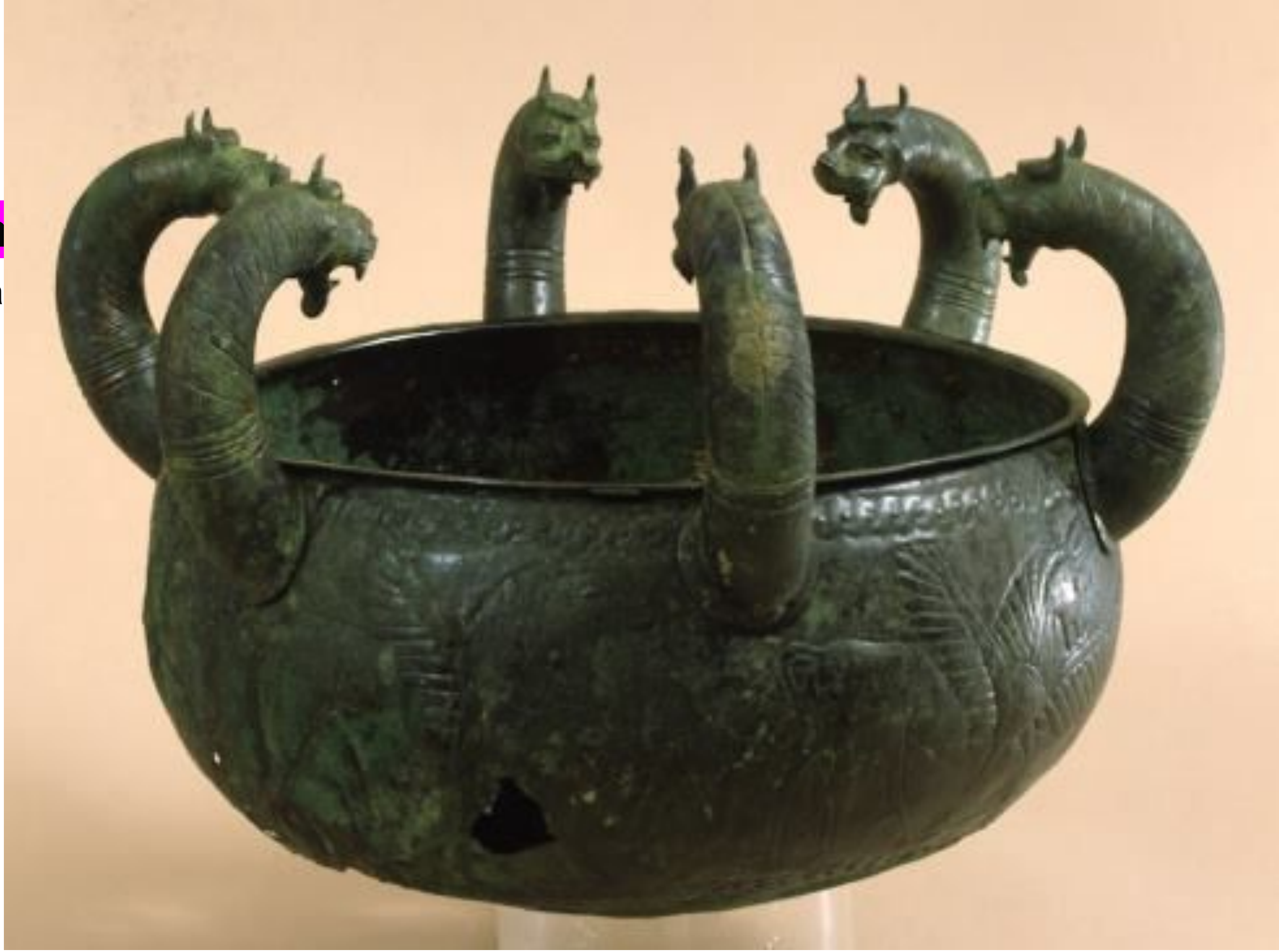


Regoline Galassi bronze cauldron lion griffins Phoenician Craftsmen Etruscan Italy Etruria 650 Cerveteri

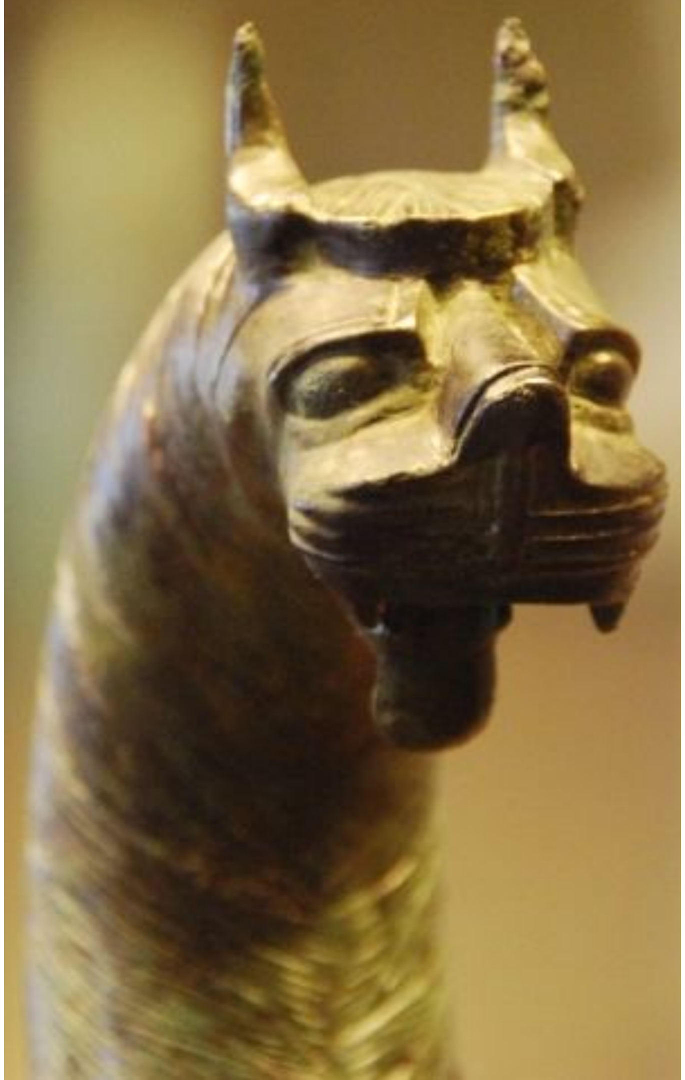
https://www.alamy.com/stock-photo-regoline-galassi-bronze-cauldron-lion-griffins-phoenician-craftsmen-41886537.html

A Phoenician Inspired Cauldron...or, a Bronze Cauldron from the Regolini Galassi Etruscan Tomb:

(Pictured: Regoline Galassi bronze cauldron lion griffins **Phoenician Craftsmen** Etruscan Italy Etruria 650 Cerveteri)

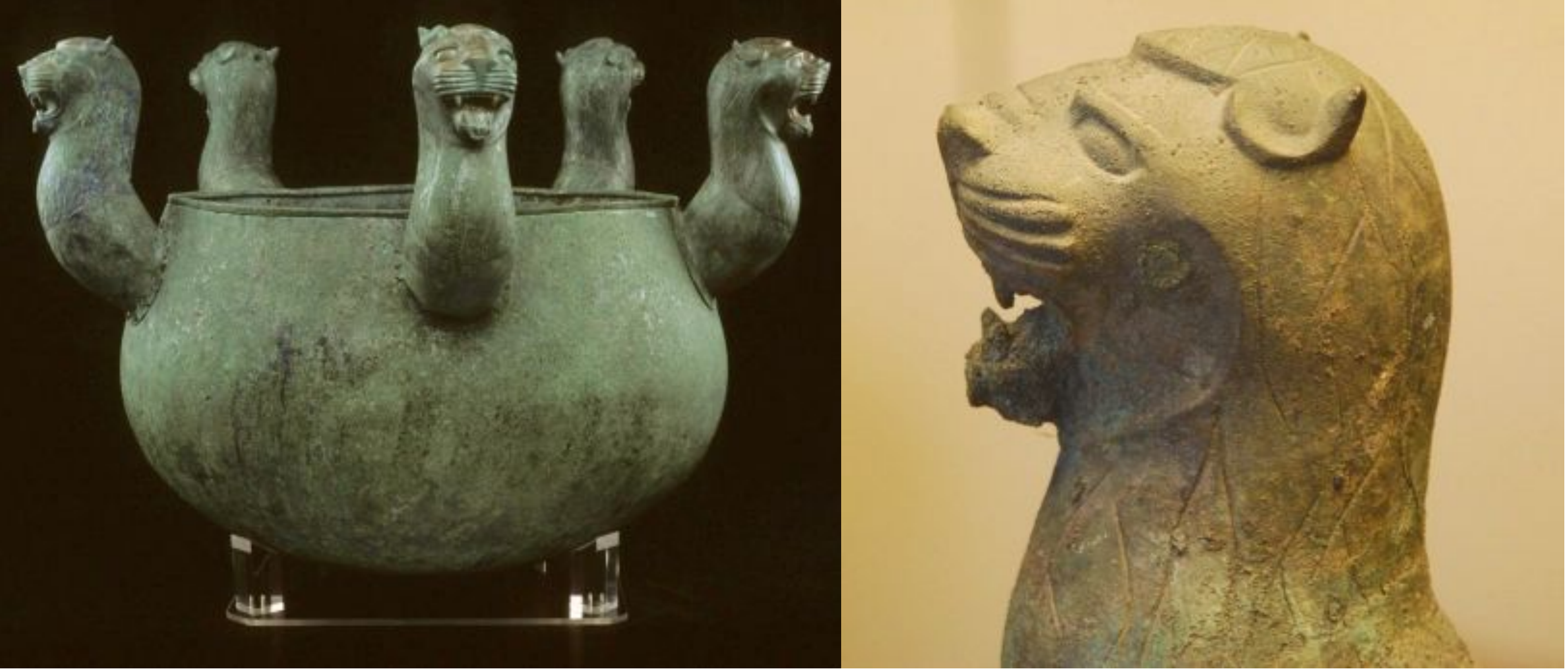


The Regolini-Galassi tomb is an elaborate Etruscan family tomb located in Caere, an ancient city in Italy approximately 50–60 kilometres (31–37 mi) north-northwest of Rome. It dates to between 650 and 600 BC, probably 640s BC.



Detail of one of the griffin heads of the smaller lebes

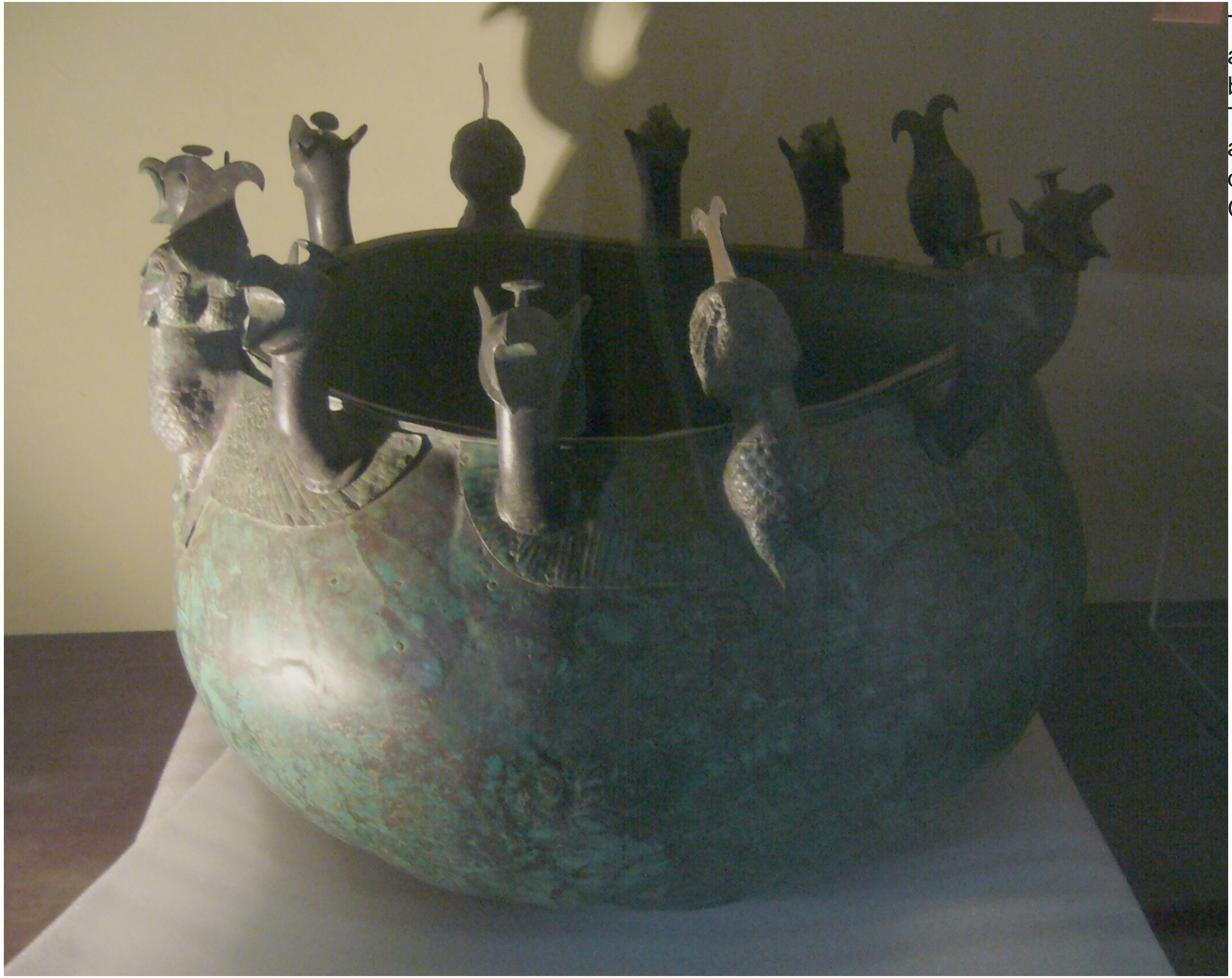
https://regolinigalassi.wordpress.com/2011/07/08/the-lebeti-mystery-2/



https://regolinigalassi.wordpress.com/2011/07/08/the-lebeti-mystery-2/

https://www.researchgate.net/figure/The-upper-part-of-the-cauldron-T79-202-from-Salamis-with-the-hammered-sirens-and-the_fig4_287973924

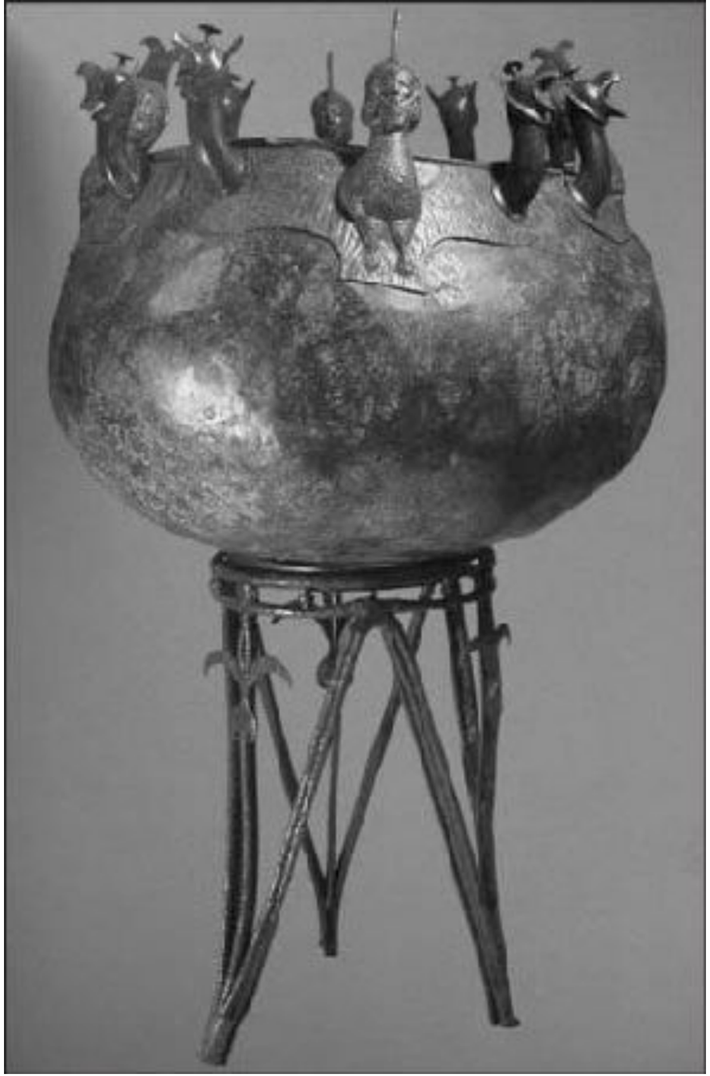
The earliest archaeological finds go back to the eleventh century BC (Late Bronze Age III). The copper ores of Cyprus made the island an essential node in the earliest trade networks, and Cyprus was a source of the orientalizing cultural traits of mainland Greece at the end of the Greek Dark Ages, hypothesized by Walter Burkert in 1992. Children's burials in Canaanite jars indicate a Phoenician presence.



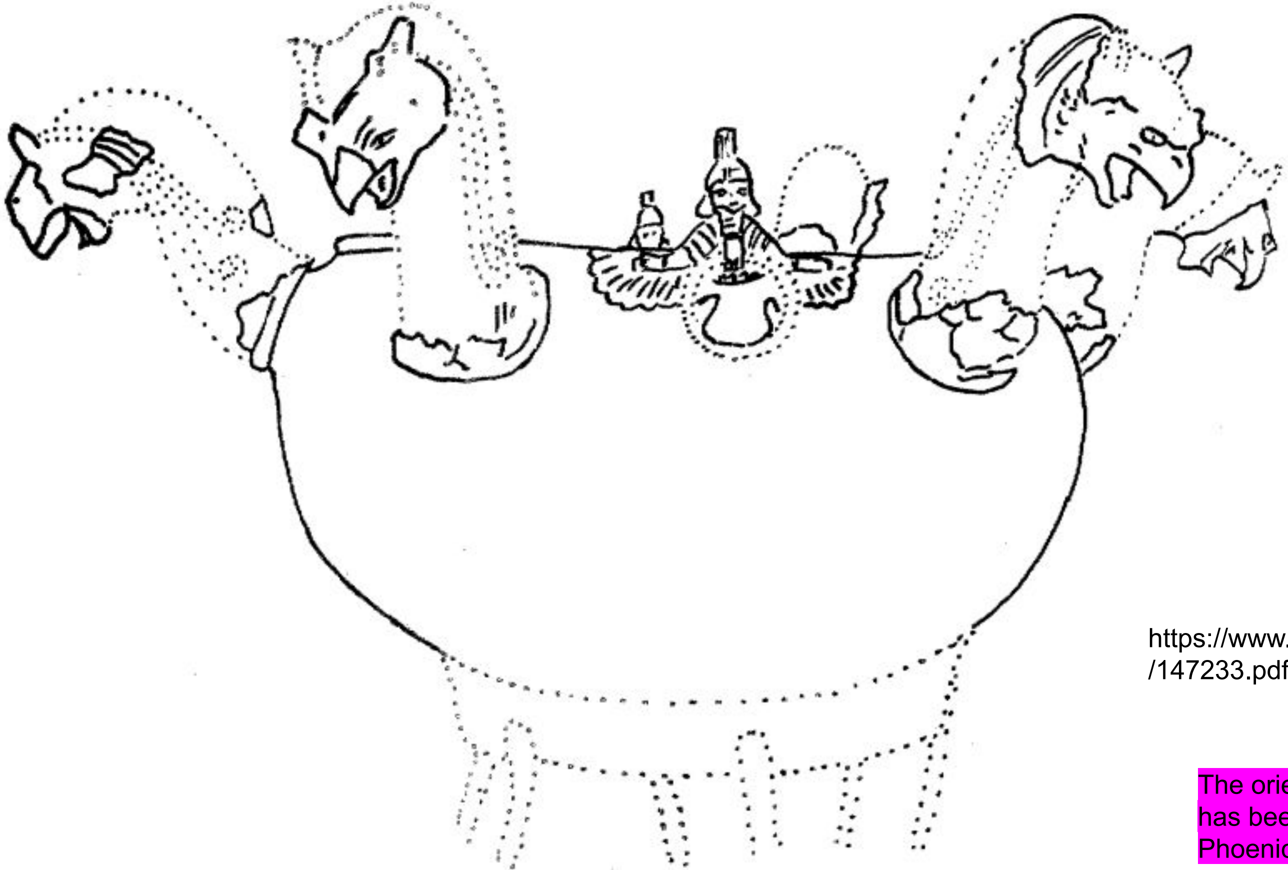
The Royal necropolis of Salamis yielded rare finds and among them there are two bronze cauldrons, both of them found in tomb 79 (8th century B.C.). This is the larger one, supported by an iron tripod and is decorated with 4 protomes of sirens and 8 of griffins. Archaeological Museum, Nicosia, Cyprus

https://commons.wikimedia.org/wiki/File:Arheologi
cheski-Salamis_bronze.jpg

Bronze cauldron from Tomb 79 at Salamis in Cyprus, ca . 700 . Nicosia Museum . After Hampe, Simon, 1980, fig . 166 .



https://www.researchgate.net/figure/Bronze-cauldron-from-Tomb-79-at-Salamis-in-Cyprus-ca-700-Nicosia-Museum-After_fig7_266617737

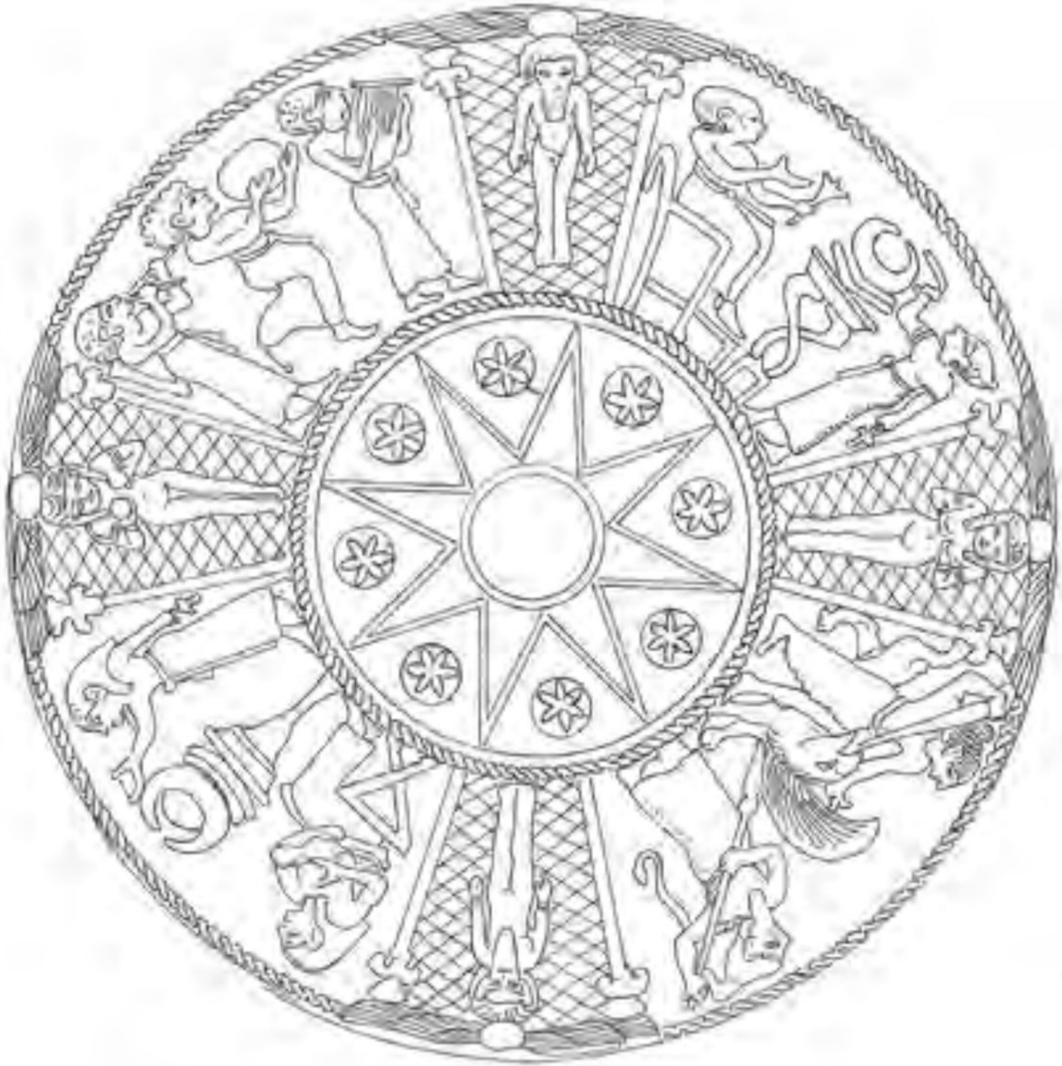


https://www.ascsa.edu.gr/uploads/media/hesperia/147233.pdf

The oriental provenance of the siren attachments has been placed in various localities with Phoenicia and Urartu getting the most support from archaeologists.2

a metal bowl with a delicate repoussé work from Cyprus (Fig. 11-b)74 has a large star in the center, and its theme is clearly Astarte. On this plate, two pairs of a god and a goddess in similar posture are depicted looking in opposite directions. They appear more like an expression of two opposite aspects of a god than as consorts.75

https://static1.squarespace.com/static/520f9c9be4b0210b06eba019/t/6078ad41f497d45a67b1c316/1618521411692/Transformation+of+a+goddess-astarte.pdf

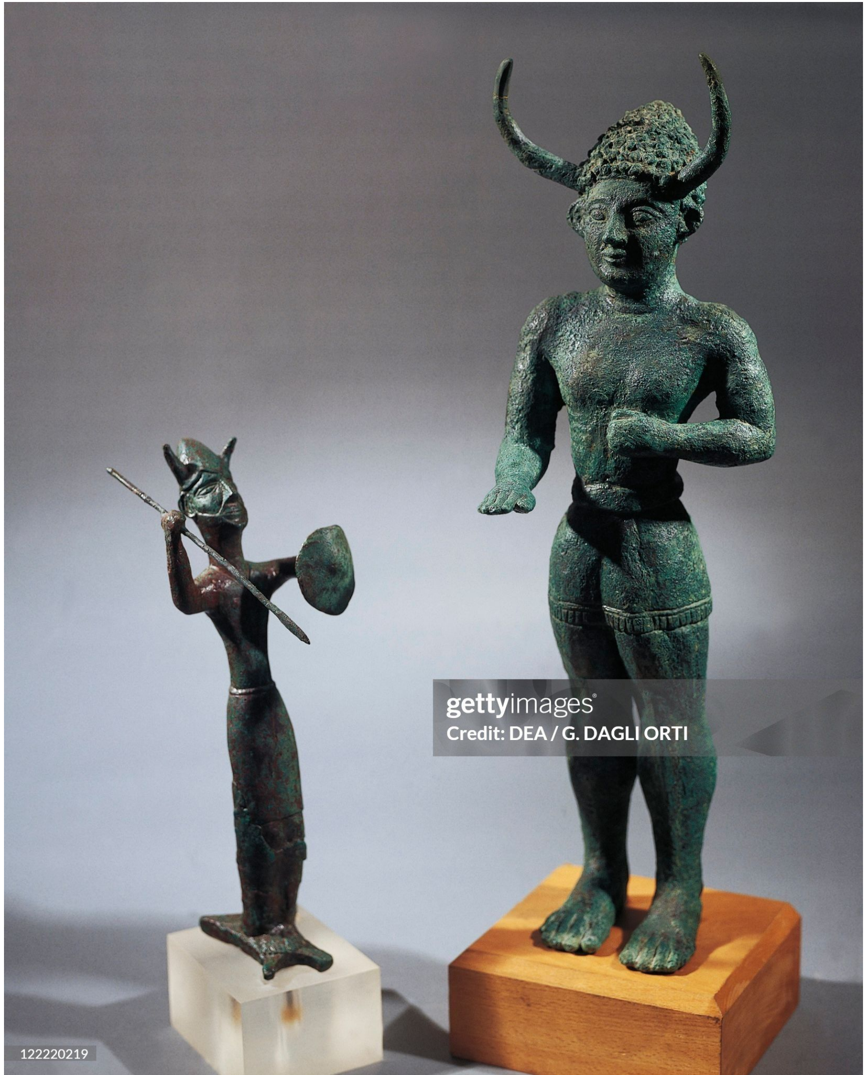


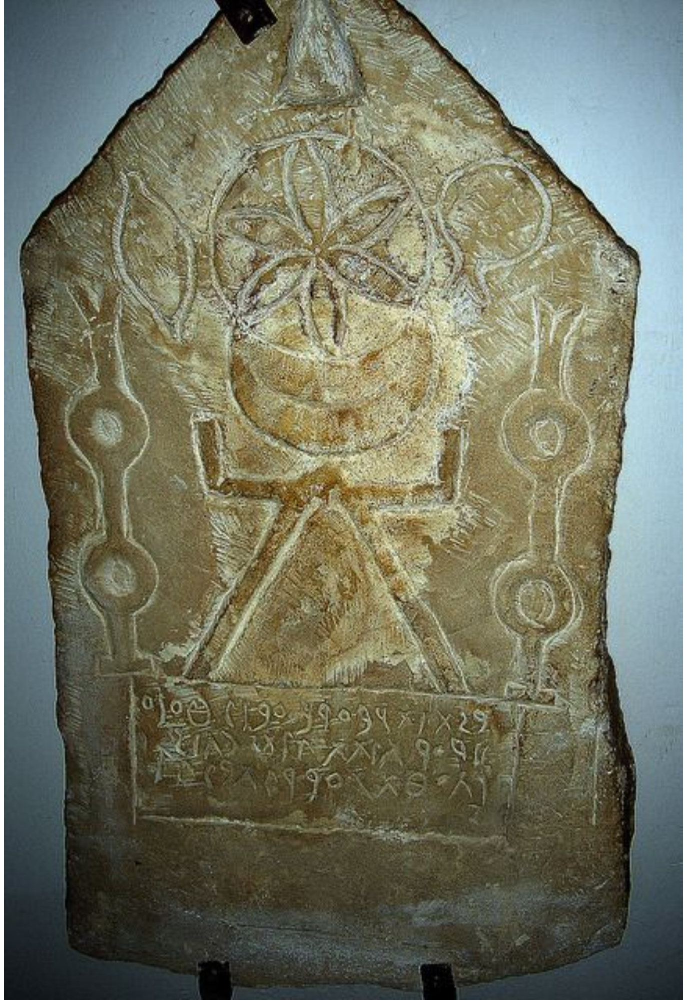
b.

https://infonorthcyprus.wixsite.com/foodandlifestyle/post/enkomi

https://www.gettyimages.ca/search/2/image-film?phrase=enkomi

http://www.michaelwatts.ca/Cyprus/Enkomi.htm

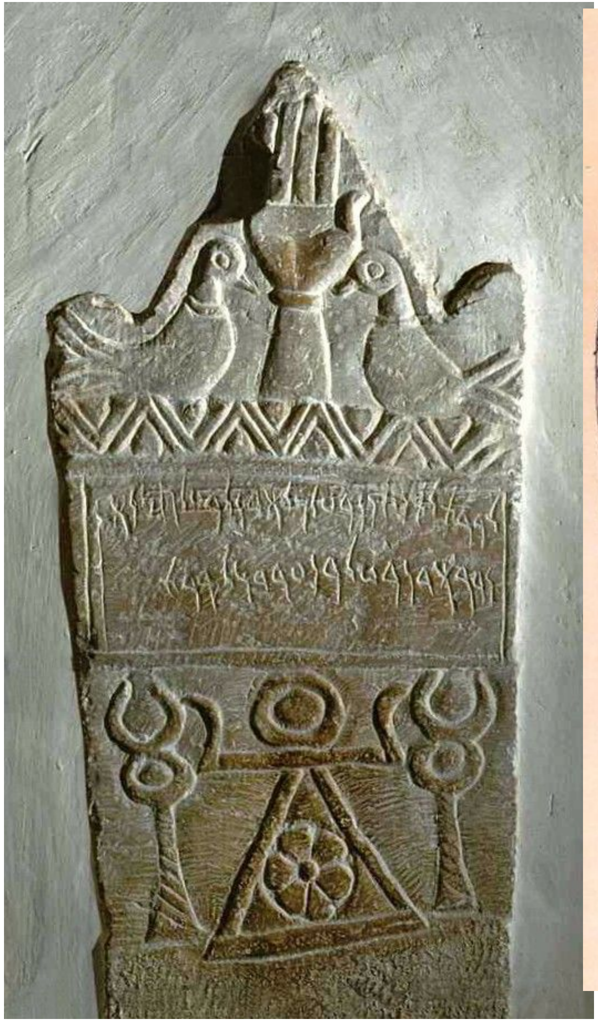

gettyimages
Credit: DEA / G. DAGLI ORTI
122220219

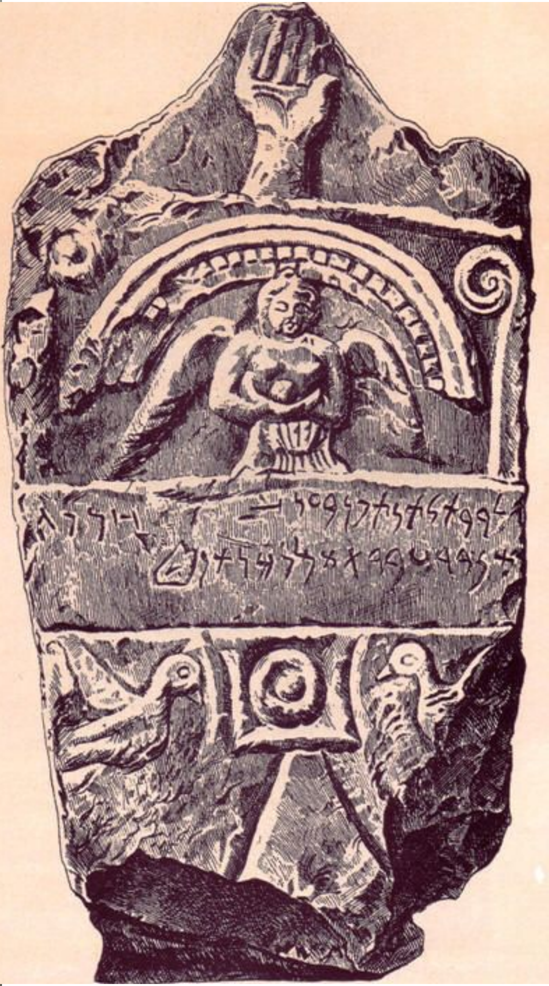


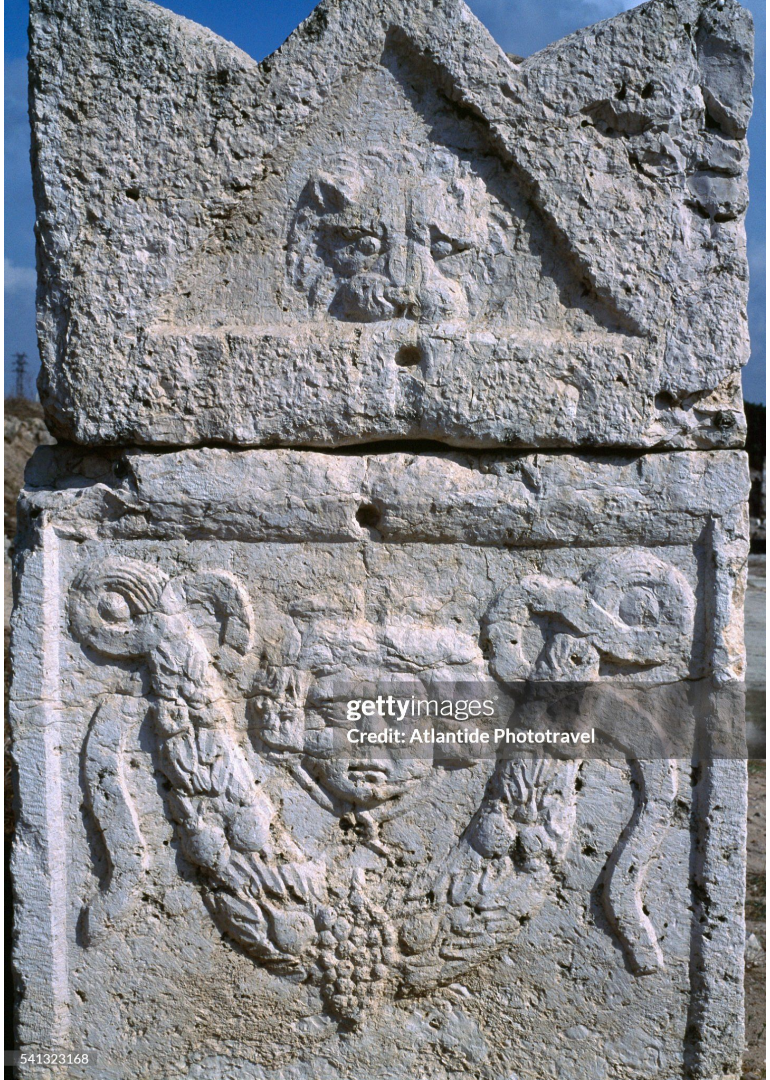
Phoenician funeral stele from Carthage Moon-Goddess Tanit with sun & moon above her London British Museum EL

https://ishtargates.tumblr.com/post/155405519181/ihavenohonor-phoenician-funeral-stele-from

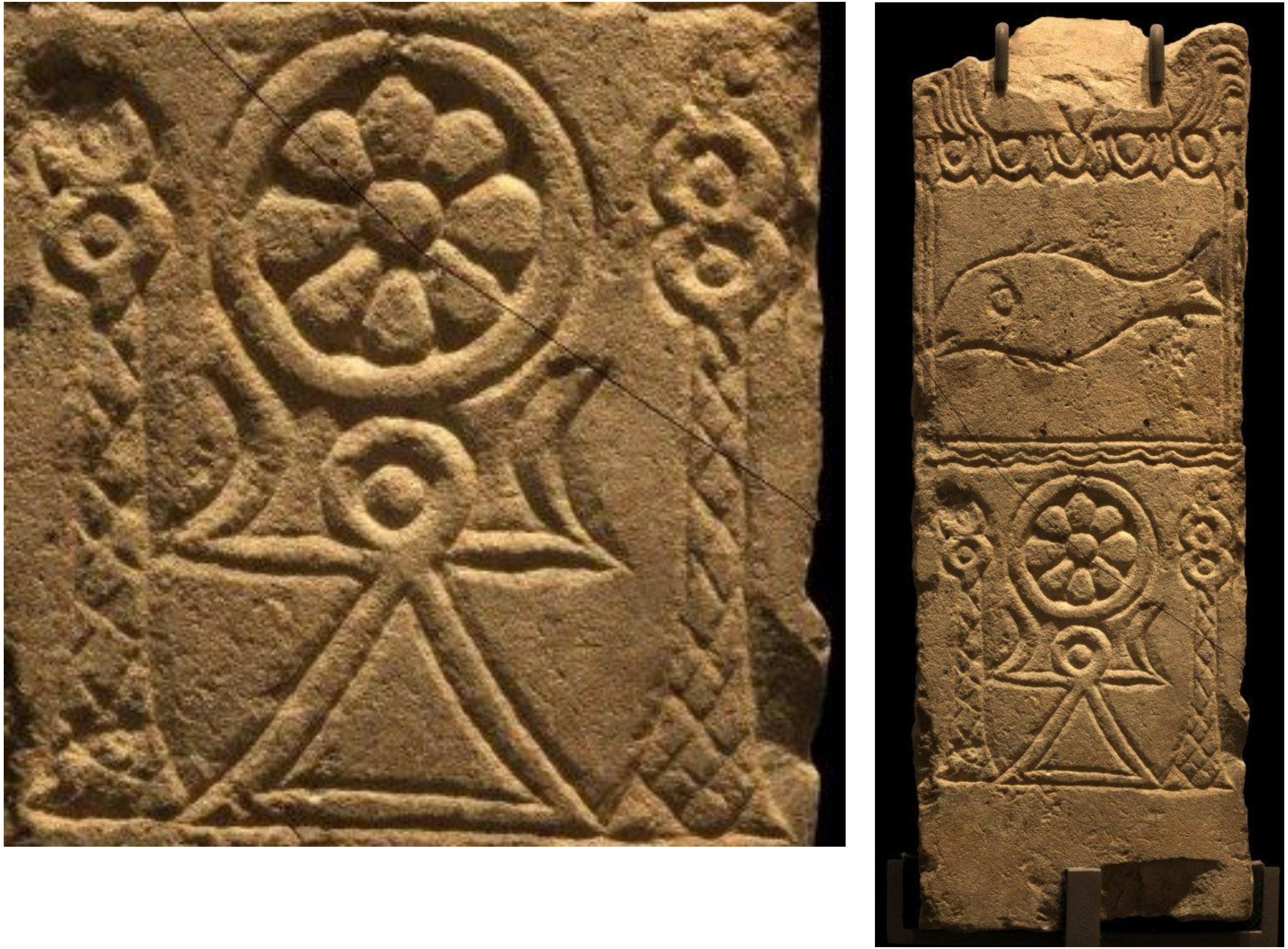
She holds cornucopiae from which emerge clusters of dates/grapes on the left, and a pomegranate on the right.






gettyimages
Credit: Atlantide Phototravel
541323168

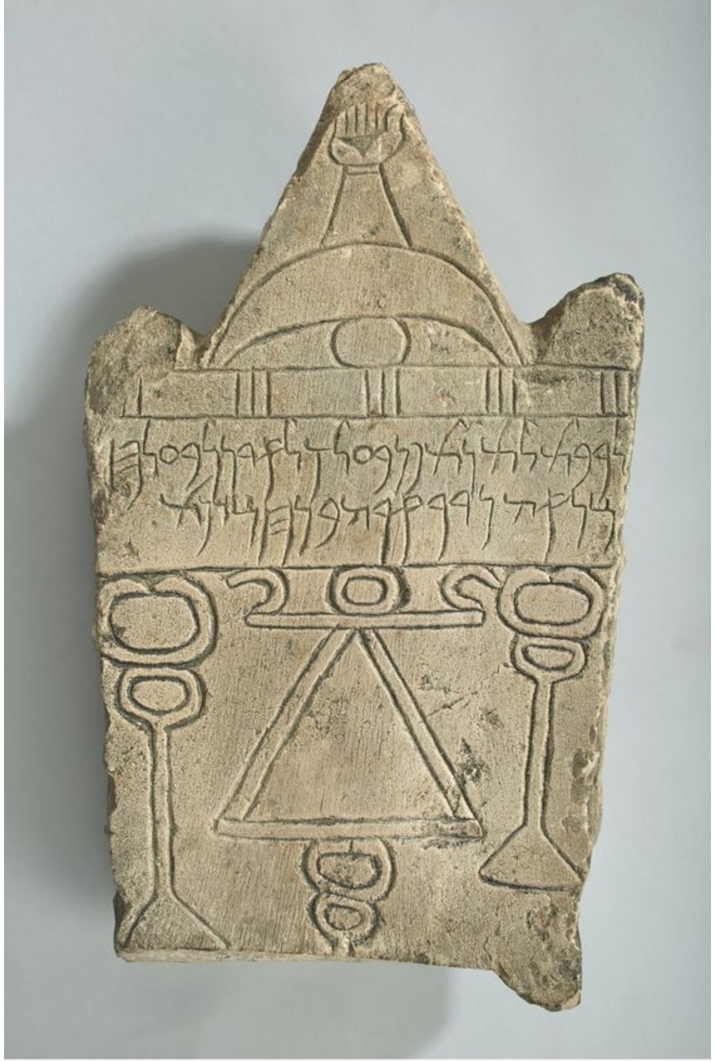
https://www.gettyimages.com.mx/detail/foto/detail-of-relief-sculpture-at-tyre-imagen-libre-de-derechos/541323168?adppopup=true



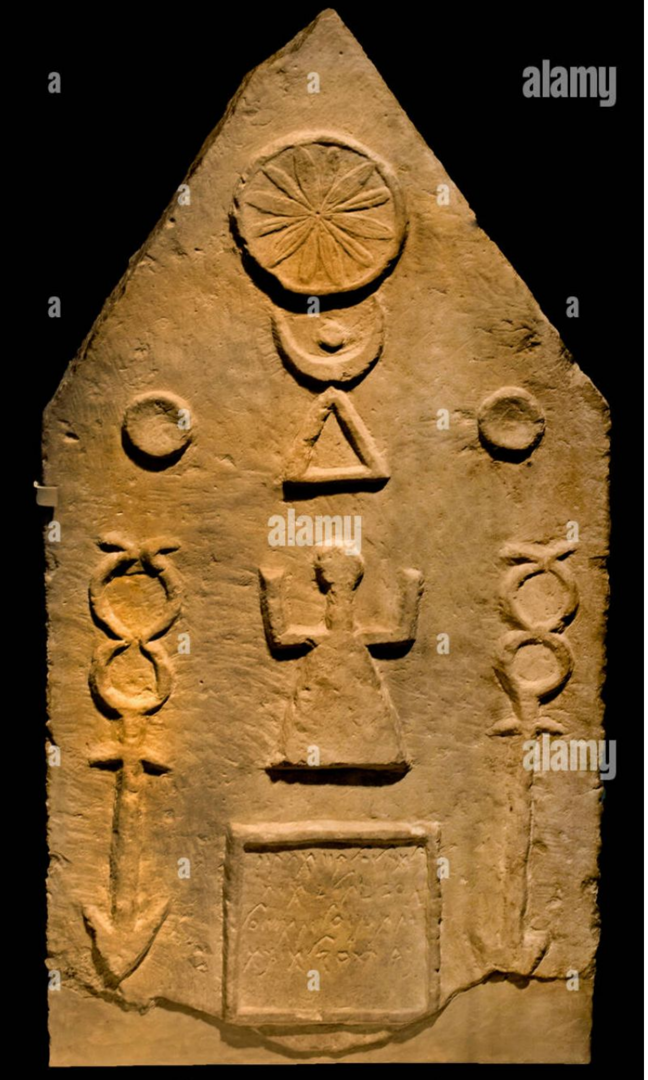
Stele from Carthage, with fish and Tanit

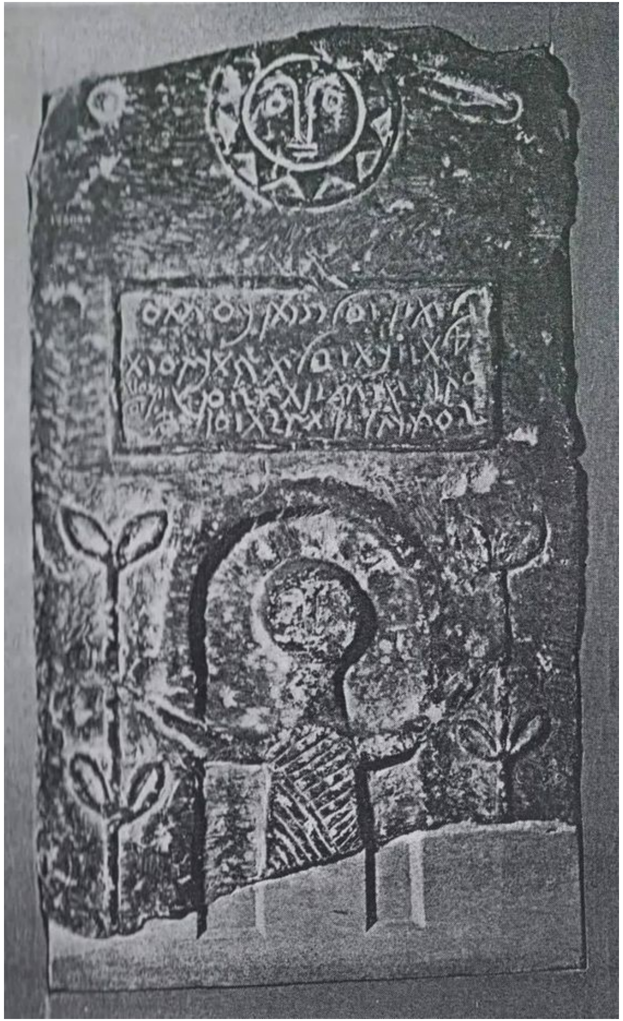
https://www.google.com/imgres?imgurl=https://i.pinimg.com/474x/38/1f/69/381f69ef29a4f723445562c43cd7e27c.jpg&tbnid=FAFTTEh4rEqifM&vet=1&imgrefurl=https://www.pinterest.com/pin/123919427222523553/&docid=pxafOdRSpjZLSM&w=415&h=960&itg=1&hl=en-US&source=sh/x/im/m1/4&kgs=06ea53c947324dd4&shem=abme,trie

https://www.abovetopsecret.com/forum/thread857579/pg1



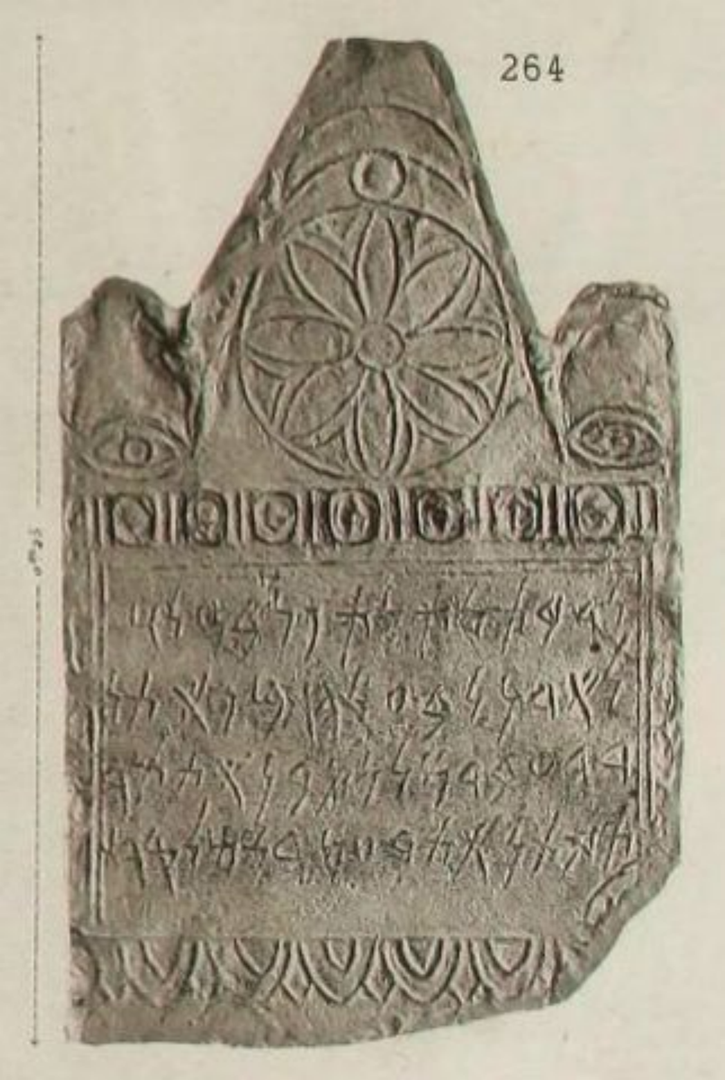
Source gallica.bnf.fr / Bibliothèque nationale de France

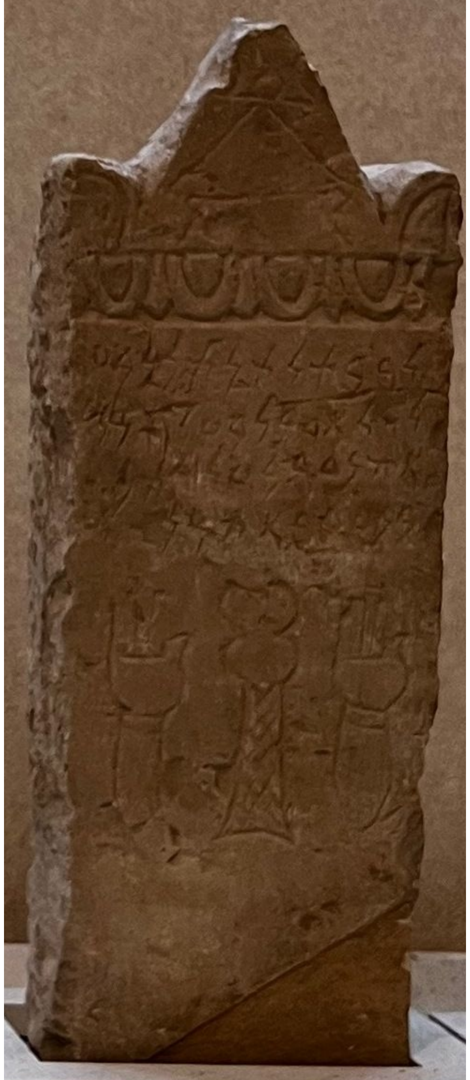




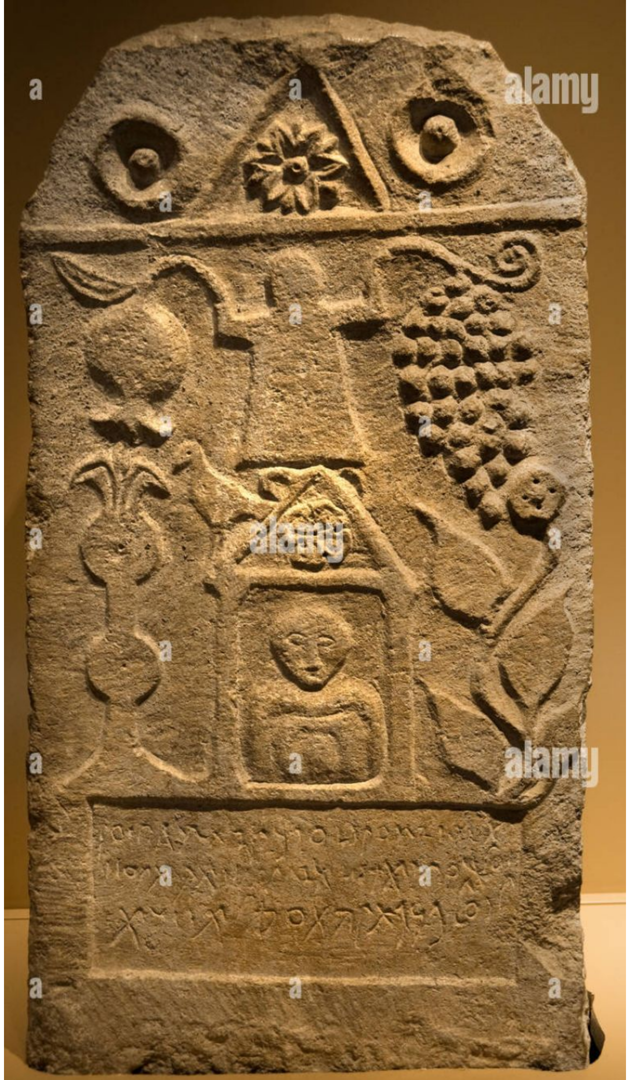
A fragment of sandstone above and below with an inscription in the Neo-Punic language, Carthaginian, found in 1833 near Makthar (Tunisia). Measuring 53 x 32 cm in the lower left corner after the third and fourth lines there is another inscription in smaller letters showing the name of the person who made the stela and the name of the father. Below the relief, within a niche, is a figure holding two barrels in his hands. First century AD London. British Museum, inv. 125044. Replica (M. Sz

https://www.alamy.com/stock-photo-punic-stele-roman-carthage-elements-from-ancient-punic-culture-were-79576072.html?imageid=8D9B78E3-39B1-42F4-A4C5-F8BBA527264B&p=16611&pn=1&searchId=25ee0bb3ceac0ef5b47d202fe12ce204&searchtype=0



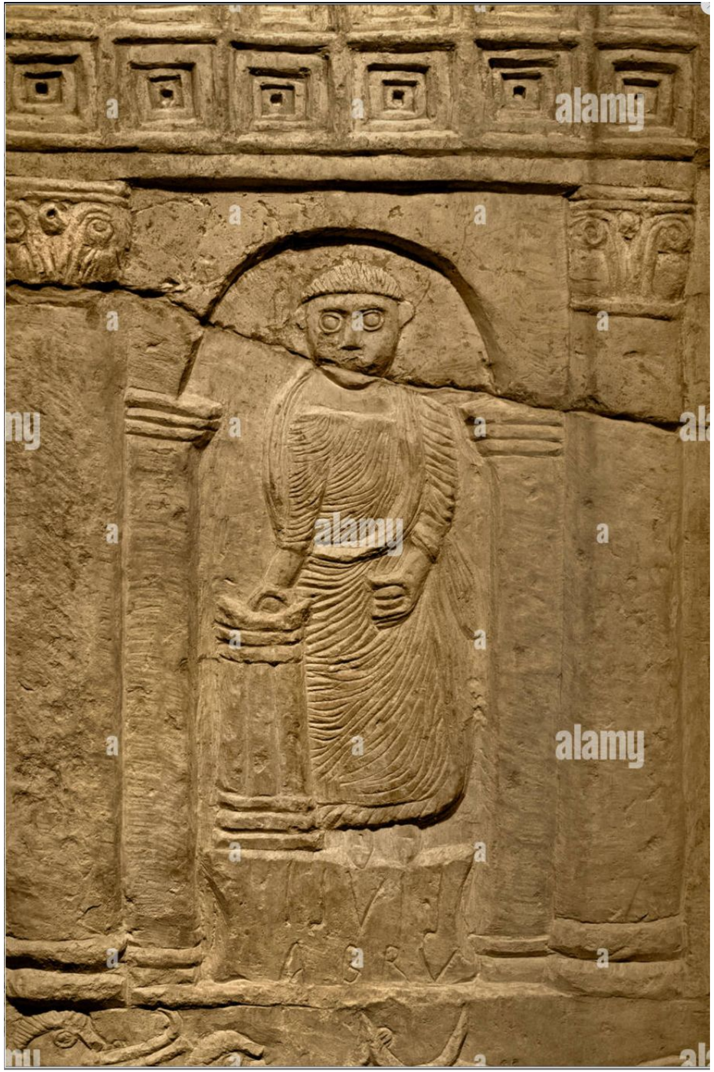


https://en.m.wikipedia.org/wiki/Pricot_de_Sainte-Marie_steles



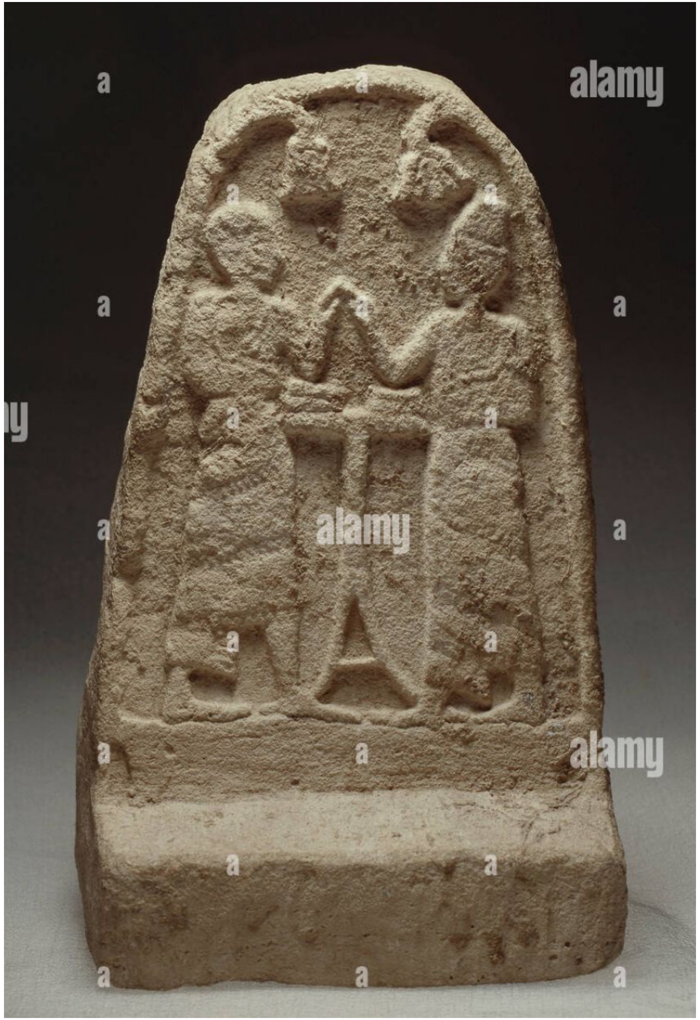
Grave stele and votive stelae of a child
Carthage Carthago Tunisia 3th Cent BC

https://www.alamy.com/stock-photo-grave-stele-and-votive-stelae-of-a-child-carthage-carthago-tunisia-33768035.html?imageid=2523CA7C-8C7E-48C1-9F2E-D982A58970E2&p=16611&pn=1&searchId=711c0db8659cb8b7e8f7f6f574decf76&searchtype=0



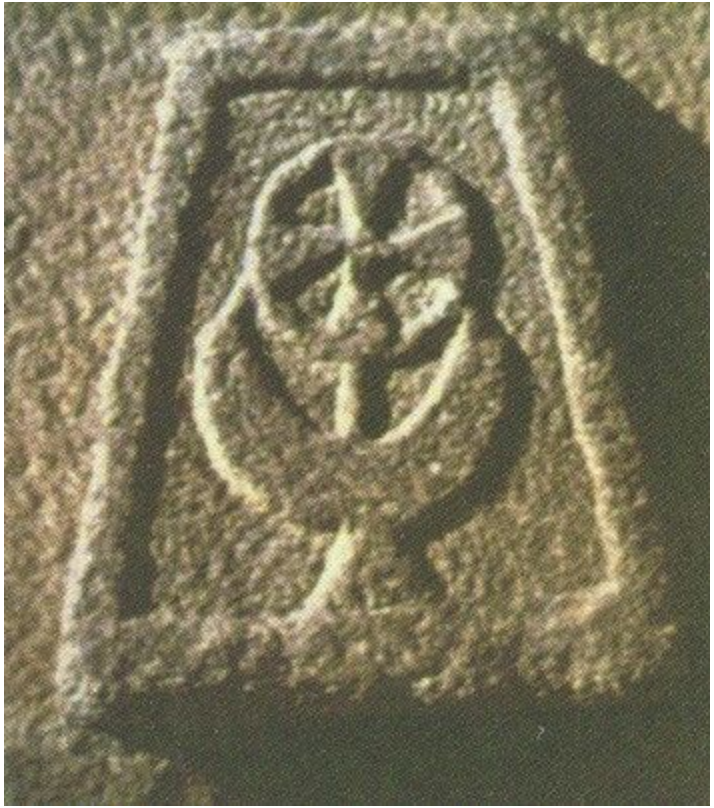
https://www.alamy.com/stock-photo-detail-of-a-punic-stele-roman-carthage-elements-from-ancient-punic-79576068.html

Detail of a Punic stele



Phoenicia, stele, two men at completion of a contract or in ritual action, from Ras Shamra, 14th / 13th century BC, limestone, National Museum, Aleppo

https://www.alamy.com/stock-photo-fine-arts-ancient-world-phoenicia-stele-two-men-at-completion-of-a-111310313.html?imageid=53FB4F64-0FD7-482F-9ADE-AFB7F2C66B06&p=58866&pn=1&searchId=25ee0bb3ceac0ef5b47d202fe12ce204&searchtype=0



The Physical Components of the

Monastery of Saint Catherine in the Sinai of Egypt

https://www.touregypt.net/featurestories/catherines3.htm

El hallazgo de lugares de culto fenicio en las costas gallegas sugiere que estos eran puntos de intercambio frecuente.

https://www.lavanguardia.com/historiayvida/historia-antigua/20190710/47310155371/el-enigma-de-los-castros.html

https://vigoarqueologico.blogspot.com/2011/03/los-yacimientos-y-piezas-arqueologicas_30.html

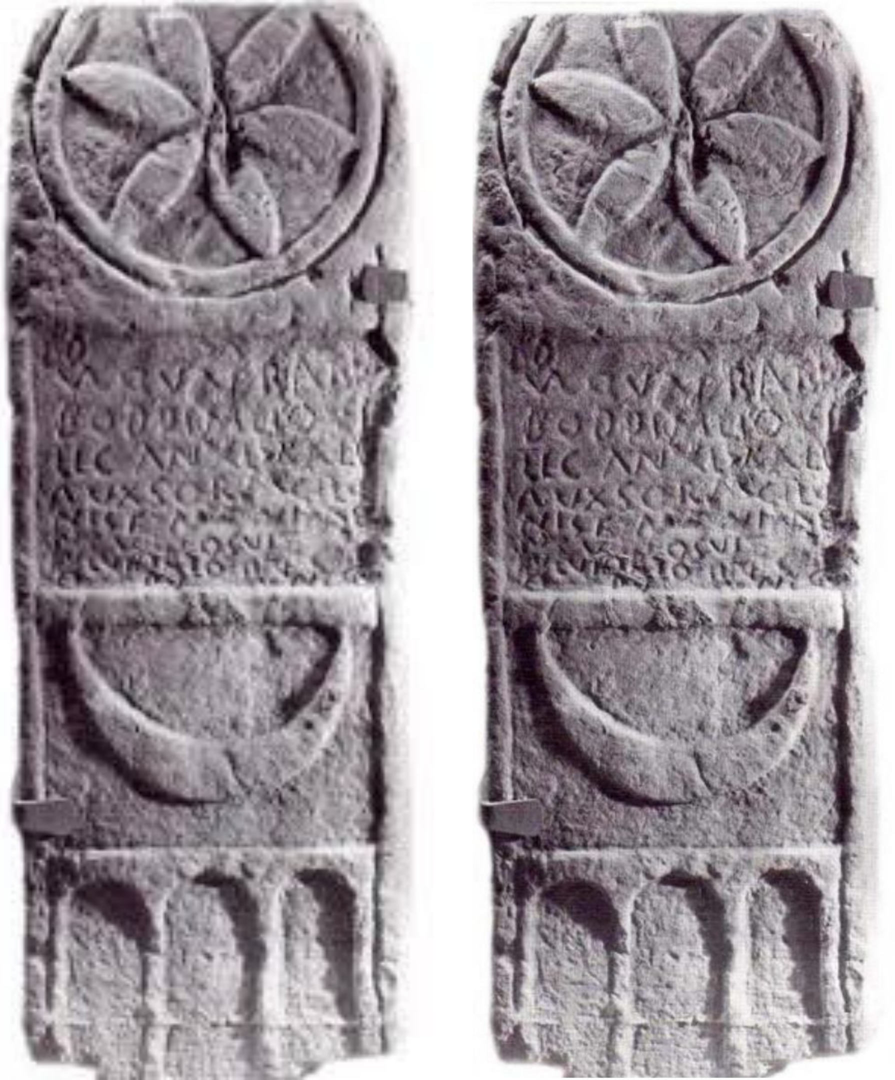


Figura 3 - Estela de Valerius Quadratus datada en el año 238 D.C.

https://dialnet.unirioja.es/descarga/articulo/4008519.pdf

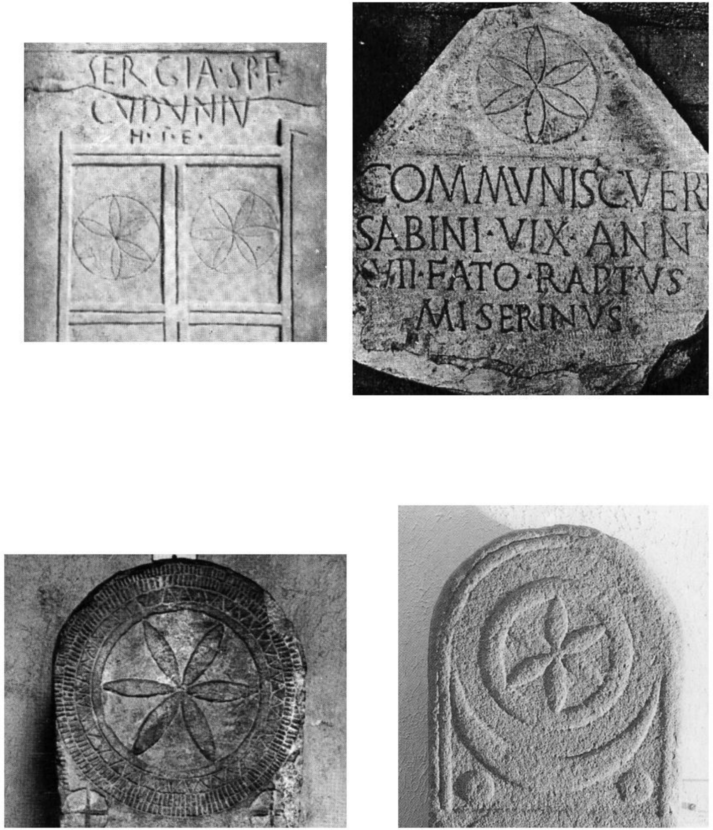
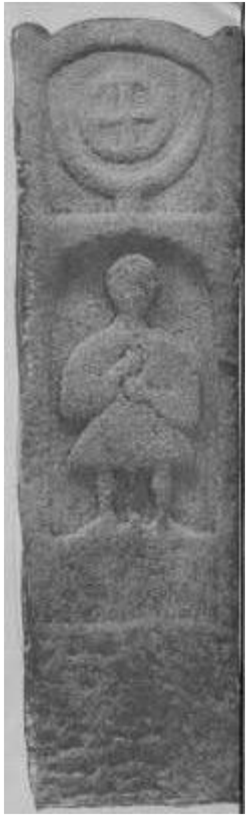

SERGIA SPF
CVDVNNIV
H S E
COMMVNIS C VERI
SABINI VIX ANN
XVII FATO RAPTVS
MISERINVS

Fig. 13
Rosetas hexapétalas

a) CIB 81, Sa Carrotja. b) Foligno (Umbria). c) Lara de los Infantes (Burgos).
d) Pontevedra, roseta y creciente lunar.

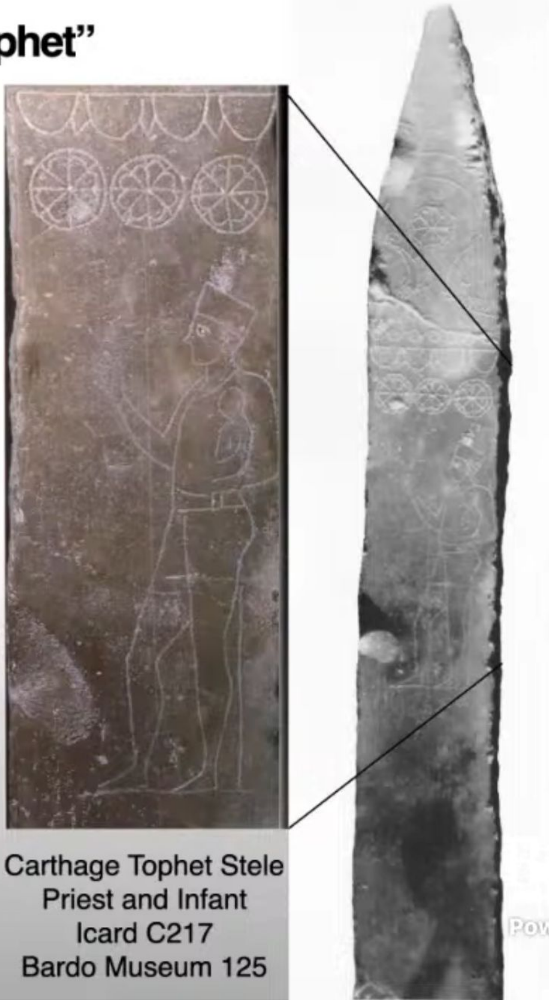
ABÁSOLO, J. A., 1974: *Epigrafía romana de la región de Lara de los Infantes,* Burgos.
DIEBNER, S., 1986: *Reperti funerari in Umbria a sinistra del Tevere, I sec a.C. - I sec d.C.,* Roma.



stela funerária Galaica do período da ocupação romana com símbolo solar (cruz celta) sobre a representação de um nobre local vestido com saia. Museu Quiñones de Vigo

file:///C:/Users/ulamu/Downloads/Dialnet-GrafitosDelSantuarioDeSoNOms-2010897.pdf

“Tophet”



Carthage Tophet Stele
Priest and Infant
Icard C217
Bardo Museum 125

-The sacred olive tree of the Temple of Melqart:«One day, God told Hercules-Melqart to take possession of a group of little rocks drifting in the sea on which grew an olive tree and in the branches of which there was an eagle. Hercules-Melqart complied, cut down the tree, captured the bird and thus stabilized the rocks in a fixed position, thus founding the city they Taurus»- The Greek Historian Herodotus (485-425 BC) Melq'(the King) of the city (clear).Olive trees considered a sacred tree in Phoenicia, whose first sources of Balms and oils for sacred uses in rites of passage especially. The temple of Melqart in Tyre, at the entrance of which stood two gigantic columns, said to be for physical life (in Bronze) and spiritual life (in Emerald) and in front of which a sacred olive tree

-Purification with holy water:the river«Bastranus» (Greek word for river)Awwali-Bisri) was diverted in the spring to theTemple of Eshmun in Sidon, the newborns from the city and the surrounding area take their newborns to the temple to be purified by the priests of the God Eshmun, the god of remedies and medicine. Unlike the stories of child sacrifice, excavations in the 1930s unveiled a set of small statues in Alabaster raw material depicting various figures of children newborns in the Eshmun site.

-Al Jaloua: This ritual is also performed today by Jews and Amazighs of Tunisia consisted of a 7-lap cruise around the temple of Tanit, the priests of Tanit carrying the Gold with open arms as the symbol of Tanit.

-The Nuns/Nymphs: Women carrying incense extracted from cedar and juniper (aaraar), ritual dances and celebrations based on the Nymphs of Phoenicia recall nuns serving in the temples of our days, note that it is completely forbidden to Jewish and Muslim women even to enter the Temple.

- The spinning dance: Heliodorus describes the priests of Melqart dancing in a rotating manner, like the Dervishes, it should also be noted that the area of Kilikia (KaraTeppe-Türkiye) has Phoenician traces, the expansion towards the north created a space for direct cultural exchange with present-day Anatolia.

https://www.academia.edu/43289262/Religion_phenicienne

De Moor has suggested that there are links between Sukkot and the **Ugaritic New Year** festival, in particular the Ugaritic custom of erecting two rows of huts built of branches on the temple roof as temporary dwelling houses for their gods.[35][36]

Lulav ([lu'lav]; Hebrew: לוּלָב) is a closed frond of the date palm tree. It is one of the Four Species used during the Jewish holiday of Sukkot. The other Species are the *hadass* (myrtle), *aravah* (willow), and *etrog* (citron). When bound together, the *lulav*, *hadass*, and *aravah* are commonly referred to as "the lulav".

Sukkot shares similarities with older **Canaanite new-year/harvest festivals, which included a seven-day celebration with sacrifices reminiscent of those in Num. 29:13–38 and "dwellings of branches," as well as processions with branches. The earliest references in the Bible (Ex. 23:16 & Ex. 34:22) make no mention of Sukkot, instead referring to it as "the festival of ingathering (hag ha'asif) at the end of the year, when you gather in the results of your work from the field," suggesting an agricultural origin.** (The Hebrew term *asif* is also mentioned in the Gezer calendar as a two-month period in the autumn.)

The booths aspect of the festival may come from the shelters that were built in the fields by those involved in the harvesting process. Alternatively, it may come from the booths which pilgrims would stay in when they came in for the festivities at the cultic sanctuaries.[4][5][6][7][8] Finally, Lev. 23:40 talks about the taking of various branches (and a fruit), this too is characteristic of ancient agricultural festivals, which frequently included processions with branches.[6]:17

Later, the festival was historicized by symbolic connection with the desert sojourn of exodus (Lev. 23:42–43).[5] The narratives of the exodus trek do not describe the Israelites building booths,[9][6]:18 but they indicate that most of the trek was spent encamped at oases rather than traveling, and "sukkot" roofed with palm branches were a popular and convenient form of housing at such Sinai desert oases.[10]

Noun

סֻכָּה / סוכה • (suká) *f* (*plural indefinite* סֻכּוֹת / סוכות)

1. sukkah, booth, hut